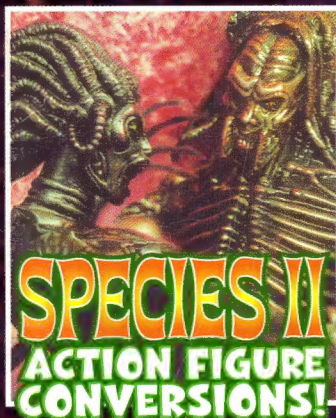
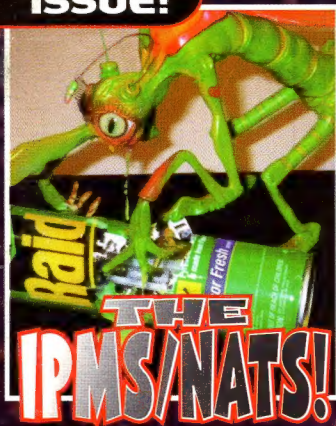


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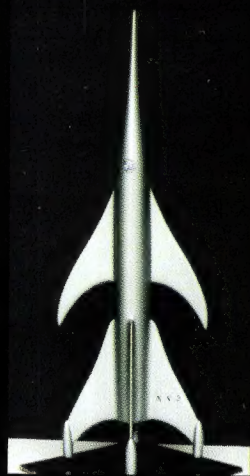
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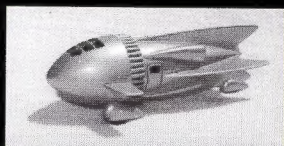
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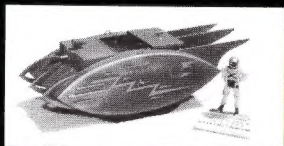




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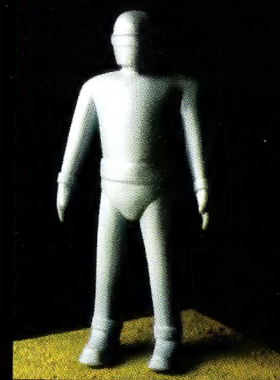
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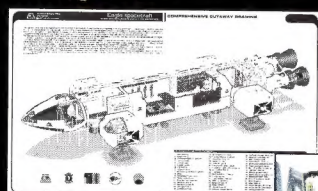


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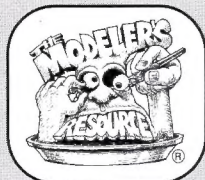
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Issue #31 - December/January 2000

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**Our Three-Fold Mission Statement**

**Our Magazine:** Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

**Our Customer Service:** Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

**Our Products:** Providing, high quality, affordably priced items.

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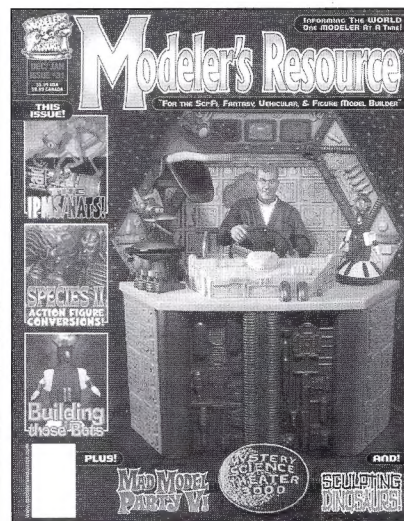
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**THIS ISSUE'S COVER**

**MST3K MADNESS!**

We've got scratchbuilding the 'Bots with Gary Glover to building the new, licensed Janus MST3K kit with the Morgans and tons more besides!



Kits pictured built/painted by Mike Morgan (*MST3K*), Julian Nordarse (*Raid Bug*), Bill Craft (*Species II*), Gary Glover (*'Bot*) © 1999 Modeler's Resource. All rights reserved.

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# Kids Need Our Time

**W**hat's been a great deal of fun for me lately, is to just sit down and build and paint models. You may think, "Well, Fred, don't you get to do that all the time?!" Not really. At least, not what I want to build necessarily.

Since I've taken a sabbatical from teaching for at least a year or more (Yes, I do remember what I said a few issues back:), what I've found is that not only do I have ample time to create this bimonthly publication, but I have time to build and paint the models that I do for articles and I'm finding that I actually have time to build additional models just for the fun of it.

Not long ago, my wife was attending an evening meeting with other Resource and Special Ed teachers from all over the state. I was home with the kids so it turned into a night of building. Rachel was putting the finishing touches on her dinosaur model kit, David was snapping together the Naboo Fighter and I was starting work on the Toy Biz Captain American that I had been eyeing on my shelf for a number of months.

It was a lot of fun. There was no pressure to have to 'get it done' for an article. We were just building and enjoying. Since Jim Bertges had already completed his Captain America build-up in the form of an article, I could relax and enjoy myself and that's what we did. David experimented with some cool looking colors on his Naboo Fighter. Rachel designed her dinos to look just right. I spent time eradicating seams on ol' Captain and Red Skull. It was fun.

There is a lot of talk in this industry about getting kids involved and rightly so. We've been laughed at because we had the audacity to begin including a section in the magazine that routinely highlights what kids were involved in doing as far as models are concerned. We were told things like, "Oh yeah, great idea! Have a kids section. What kid is going to buy a \$100 garage kit?!" We've heard a number of comments like that from the naysayers in the industry. These, of course, are the folks who know absolutely everything and unless they came up with the idea first, it isn't truly a worthwhile idea. On the flip side of that, we've been congratulated for doing something that encourages kids to be involved. We're not the only ones doing this type of thing either and it's exciting.

Well, the truth is that what some individuals are missing is the fact that, while not many kids will pay \$80 for a garage kit, most kids won't even build a model unless some other adult (or older sibling) in their home is already involved in modeling, regardless of price. Rachel and David would not be interested in building models if not for the fact that Dad was doing that already. Most kids come into the modeling arena solely based on that fact. As I'm sure most of you realize, it's not even the



The next generation of model builders.

fact that they want to build models necessarily. They simply enjoy the time spent with that significant other person in their lives. Building models is the bi-product of that association. If it wasn't models, it might be soccer or some other sport. But, ultimately, kids need the time to spend with a caring adult who can guide them through the process of doing something constructive with their time and energy. Why shouldn't that be model building?

Most kids who get interested in this hobby, do so because their parents are already into it. They don't go out and buy an \$80 model, but their parents will. Today, it's not even necessary to spend that much money on a model either. Polar Lights has truly resurrected the old Aurora company by reissuing many of the kits that have long been out of circulation. They've gone way beyond that as well to issue their own line of original, high quality, reasonably priced kits too. Why can't a young person spend \$20 on a kit that will give them hours of enjoyment under the tutelage of a caring adult? The rewards are certainly more enjoyable than 8 to 10 hours of some hand held electronic game, aren't they? Most of those games cost at least \$20 to \$50 and they buy those without blinking an eye so why not a model?

Do we want the model industry to continue into the next generation? If so, encourage kids to build models. If we spend the time with them, they will build. It doesn't have to be an \$100 kit either. There are plenty of models available that are right around the \$20 mark or less; figures, sci-fi, and vehicular.

Today's generation of kids will wind up being tomorrow's adult modelers only if we encourage it. Let's not let that opportunity slip by especially with the shelves full of models that are available today. I know it's more than a month away, but we hope your holidays are happy ones! Enjoy this issue and we'll see you promptly the first week of January 2000 - Happy New Year in the Y2K!

*Fred*

## We Goofed! Corrections to Issue #30:

**Needful Things:** Correct address is: **560 Howe Ave • Shelton, CT 06484-3158**  
Tel: 203.922.1882

**VisiGoth Productions:** We inadvertently placed a dollar sign (\$) before the suite number in the address instead of a number sign (#). Should have been: **Erick De La Vega, 249 West Alameda, #309, Burbank, CA 91502** Tel: 818.848.8054



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## Reader's Gallery

Here's a suggestion from reader, John Guenther about having a different type of Reader's Gallery. John would like us to start showcasing kits that readers have built but here's the twist: The kits highlighted in the photo(s) you submit must be of a diorama. We like that idea, so if you've created a diorama (at least two figures and a base), send in the photos (which become the property of MR and can't be returned). We will start this semi-regular gallery soon! Send in the pics!

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## Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review. Please allow us up to 6 issues lead time before you see your kit in an article.

Submit sample kits to: **Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

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### "Off the Sprue - #29"

Dear Sirs,

I love your magazine, especially when they cover "other" sci-fi models that tend to fall between the cracks in the hobby publications. Issue #29 was a breath of fresh air, after surfacing, that is. Now I'm really wishing I'd gotten more SeaQuest kits than Darwin.

The main reason I'm writing is to comment on Jeff Halpern's column from issue #29. Babylon 5 fans and non fans would have a much better time building the special edition Starfury from Revell-Monogram as they addressed many of the shortcomings he noted. (Besides, it comes with a really cool pin.) I built the Starfury the 1st week it came out and as a more than occasional viewer found the model to be as reasonably accurate as a mass produced kit can be expected. I greeted the special edition with some caution, figuring it was R-M's way of making a few extra bucks by changing the decal sheet. The new instruction booklet is twice as thick (as) the original with small thumbnail photos on parts placement and warnings about gaps and hard to paint assemblies.

While I'm not in the habit of defending major model producers (they've gotten a bit cheezy & toyish lately) I believe in giving them a pat on the back when they finally do something right. That includes AMT's Episode 1 glue together kits; when will they add figures to that line? I hope you'll be the first to tell us!

Sabrina Boston (e-mail)

Dear Sabrina,

Thanks much for your letter and your thoughtful comments. It's good to hear about the special edition version of the Starfury. It's also good to know that particular kit would be an easier build than the version Jeff dealt with.

By the way, we've already got articles 'in the can' on the Episode 1 kits from AMT/Ertl. As a matter of fact, Issue #32 will have a good deal on Star Wars and other sci-fi kits.

I'm with you; figures would be a great addition!

### "Misfed Paper"

You might have heard from others by now, or you might not. I just got my Issue #29 out of the mail box, and sat down to read it, when I see that page 5 is cut off on the right hand side! From the looks of it, the paper misfed thru the cutter and was then stapled, there are a few pages like that in the magazine, but that is the only complaint. just wanted to tell you that, and ask that you keep making such a great MAGAZINE!!!!!!!!!!!!

Thanks, David Hamm (e-mail)

Dear David,

Sorry about the paper problem!

### "Here I Sit..."

To whom it may concern,

I have found your magazine to be a fountain of information, especially in the matter of Star Wars replicas. I learned of Modeler's Resource from a

Star Wars mailing list. So, I had to purchase it. I wasn't disappointed.

Anyway, here I sit reading Frank Cerney's how to on "Creating Your Own Training Remote". Great article, by the way. I was wondering if there are any back issues, before #29 that have more Star Wars material.

Thank You, Brian Gannon (e-mail)

Hi Brian,

Glad you found the magazine and you can be assured that we have more in the way of sci-fi related articles in upcoming issues!

Prior to #29, we had a few articles here and there, but primarily, Issue #21 was one of our other sci-fi issues. Look to the future!

### "I Have A Confession!"

I found your magazine quite by accident quite some time ago in a local bookstore. I was amazed by what I saw: ladies, monsters, bare nekkid ladies! Hooyah! I couldn't believe that modeling had come so far.

To put it in perspective, I'm 43 years old, and the last models that I had built were the old Monogram stuff (BeerWagon, PopCorn Wagon, Tarantula, etc.) when I was eleven or twelve. I stopped building because it was uncool. You know how peer pressure can narrow your mental outlook sometimes. But now? Forget about it! I have become addicted and suffer from an obsessive compulsive disorder. Yes! I am a model building addict and I have no control over my life! Yes!.....it's been two days since I built my last model! I love the smell of resin in the morning....that smell...that unglued resin smell....permeating the skin, the nostrils, matting the nose hairs and watering the eyes.....Come on funny feeling!

Whew!..... smells like.....teen spirit. Was it as good for you as it was for me? Hold me. I don't think I should be alone tonight. Thanks for letting me get this off my chest!

Frank Aguilar (e-mail)

Dear Frank,

I'm glad you got that off your chest too, Frank! Thanks for finding your way back into the modeling fold.

### "Fantastic Mag!"

Just picked up #29...Fantastic mag! Read article "Clay-Magery", KEY TO THE 'LOCKS'. Do you have previous issues for sale? I would like more info on building the figure and other how-to write-ups.

Thanks, Pat (e-mail)

Dear Pat,

Joe has done two other articles for us previous to the "Key to the Locks" article in issues #24 & 26. Issue #24 is essentially sold out though. We've got more coming from Joe in future issues.

### "Frustrated!"

Gad, I'm frustrated. Many years ago I built plastic kits and 54mm lead miniatures and life was fine. Time passed (I got married and had children).

I decided that I missed my old hobby. I wanted to get back into it, but most of the hobby shops that carried lead figures had disappeared from town, so I decided to check on Ebay. While hunting around, I did find something interesting -- a Horizon vinyl Batman model. I got the figure and discovered that this vinyl stuff is both great for detail and "different" when it comes to building/painting. I picked up your magazine at a local store, but I still feel like I'm not prepared to tackle this kit. What kind of glue works best? What kinds of putty work best? What kind of primer should I use? What are the best brands of paints? And most importantly, where can I get this stuff? Please, help me. I've got a GREAT kit sitting here and I'm afraid that I will do more harm than good by starting it before I understand the basics (and basic supplies needed).

Brian Schutt (email)

Dear Brian,

First, you'll want to read the instructions carefully. Second, you're going to want to use CA glue (cyanoacrylate or super glue) with a kicker (usually a liquid that sets up the glue quickly by either spraying or squirting it on). I'm sure any hobby shop near you would have these items but if not, check with a Ben Franklin or Michael's craft type stores. They would definitely have it.

You'll find that with a vinyl kit, you're going to need to trim some of the excess "flashing" away so that only the actual part is left. My suggestion is to keep a blow dryer handy and use it on low to medium heat but be careful here, because the parts can become too soft if too much heat is applied. You only want the parts to become slightly soft so that you can trim the excess away easier. Your X-Acto knife (or other cutting tool) should be very sharp (replace the blade often and please be extremely careful) and then trim little by little (frequently checking the fit) until you're satisfied that the parts mate well. You'll find that heating up the parts and using a very sharp (new) blade will make it feel like you're cutting butter - really.

When you glue parts together, place the glue on one part and the kicker (if you opt to use it) on the other part. Let the kicker somewhat evaporate then hold the two parts together. Hold them firmly in place for at least 20 to 30 seconds then they should stick when you release your hold. You can also use your blow dryer here again to speed up the gluing process.

As far as priming the kit, you'll want to use an acrylic primer, not an oil based one. The oils can tend to attack and soften the vinyl. If you place a few light, but solid coats of acrylic primer down first, then you can actually use oil-based paints later in the painting process without fear of ruining your model. The acrylic primer (and other acrylic based paints) will protect the vinyl.

Once you get to this point, I think you're pretty good to go. The key is to



go slowly and use plenty of caution because vinyl can cut very easily and once you've cut too much, it's next to impossible to put it back though it can be done. It's just easier to go slowly and cautiously. With resin kits, you can putty the damaged area, sand and then go ahead with the kit. Vinyl can be pretty unforgiving. I'm sure after you do your first one, you'll look back with it and think that it wasn't so tough. I'm sure you'll do fine but if you have any questions, don't hesitate.

### "Hobby Sure Has Improved..."

Fred,

Just thought I'd drop a letter (electronically) to say what a great mag you guys have! It sure has come a long way over the years. It just keeps getting better and better with each issue! I've been back in the figure hobby since about 1987 and have loved every second of it. I try to attend as many of the shows that I can but some times it just isn't possible so at least I have the figure model magazines to tide me over for a while. I've seen you guys at the Wonderfest and Chiller but never have had a chance to stop and say "Hi" because of the crowd that surrounds your display. The hobby sure has improved itself over past decade or so with quality and selection...heck even the pricing seems to be coming down on some of the newer products hitting the market.

I, like many others got into this hobby via Aurora Plastics Corp. when I was a kid and my dad brought home an Aurora Frankenstein kit for me...that was the beginning of the end. Or a whole new beginning depending upon how you look at it. Anyway, I just wanted to say a few kind words about this hobby and the people involved because I have never had a negative experience at a show or through correspondence with anyone in the biz to sell kits.

With the great coverage that you and your fellow model mag competitors have the hobby should only continue to grow!

Thanks, Christopher Dobsch  
Dallas, Texas

Dear Christopher,

Thanks for sharing. I'm glad your experience in the hobby has only been positive. That is excellent. I agree with you that this hobby is only going to continue to grow.



# A Beginner's Guide to Mold Making & Casting

by Hilber Graf

## PART 1

**D**id you ever want to replace lost, broken or missing model kit parts? Or maybe you're a budding fantasy figure sculptor just itching to start your own garage kit business? Yeah, you bet I want to, you say. But don't I need years of training and expensive laboratory equipment? No you do not. By following these easy lessons and some practice, any modeler can master the art of mold making and casting!!!

**What is RTV?** The material used in making soft molds is not really rubber. It's room-temperature vulcanizing silicon RTV, for short. What that means is when the base material is properly mixed with an activator, it undergoes a chemical reaction that converts this gooey substance into a stiff, yet flexible, mold in a matter of hours. RTV is outstanding at reproducing every tiny detail of the original sculpture.

**What is resin?** Polyurethane resin is a two-part liquid chemical usually a part A and a part B. Mixed together in the correct ratio, they produce a detailed rigid casting in minutes.

Before we begin the lesson, it's necessary to stress the descriptions of the following materials and techniques are intended for your personal use only. Reproduction of other artists' or companies' work, whether the original has been officially copyrighted or not, is unethical and illegal. Recasting is a crime that ultimately hurts everyone, resulting in poor hobby products and higher prices. Okay, enough preaching; let's have some fun!

### Making Two Versions of RTV Molds

**Selecting materials.** Silicon mold materials come in a bewildering variety of brands with different properties. What we need as garage model part creators is a material that is simple to hand-mix and pour without investing in pricey equipment. The resulting mold must be tough enough to resist a lot of handling, yet flexible enough for us to de-mold the cast part easily without damaging the mold. RTV silicon's biggest drawback is its high cost. RTV is sold by the pound; a pound is approximately the size of a man's fist. Prices can range \$15 - \$45 a pound! If you purchase RTV in larger quantity the cost per pound is lower. Another drawback is its relatively short life span when used for resin casting. Chemicals in resin eat at the silicon and heat generated by the curing process cooks the material, often causing a mold to deteriorate after as few as two dozen castings!

Unless you have an allergy to the RTV silicon base material, this material is safe to use just don't eat it. The activator, however, is poisonous. As with any chemical, use common sense when handling and keep these materials away from young children.

At the completion of this article, there is a list of companies that produce RTV. Most will sell via mail order. If you live in or near a large city, look in the local Yellow Pages telephone directory under plastic suppliers. Many sell RTV and casting products or can refer you to someone who does. These experts can also help you in choosing the correct product for your project. Because containers of RTV and casting resins weigh a lot, shipping will greatly increase your cost. Try somewhere local where you can drive to and pick up your material order at will call.

Other materials you will need: large mixing cups (paper or plastic), mixing sticks, inexpensive disposable paint brushes, toothpicks, cotton

swabs, petroleum jelly, cleaning rags, plasticene modeling clay or Kleen Clay, masking tape, white glue or gel-type super glue and heavy duty illustration, poster or mat board to make mold boxes. Clay modeling tools are also helpful. Most of these materials are relatively cheap and available through arts and crafts supply stores.

RTV must be carefully measured and mixed or it will not set and cure properly. A set of plastic kitchen measuring spoons can be helpful or you can purchase a small kitchen measuring scale. The scale should be able to weigh up to 4 pounds.

### Making a mold box and one-part mold.

First, we need to make a mold box around the pattern part we wish to reproduce. This holds the liquid silicon in place as it cures. For very small molds a crude wall of modeling clay will do. For very large molds, boxes often are built from wood, styrene or even Plexiglass sheet. The high strength of these materials is needed to contain the great weight of large amounts of RTV. Fortunately, most molds modelers need are small enough to be made from relatively cheap poster or mat board. I've seen some small mold boxes constructed out of Lego bricks!

The box should be large enough to surround the pattern with at least space on all sides - 1" is even better. The shape doesn't have to be a square or rectangle; irregular shapes can save you RTV, which is expensive. You'll discover, however, a square mold will stand by itself when pouring the casting. The box also needs a bottom.

**Step 1.** The mold box. If your part has a flat side with no details, a simple one-part mold will work (Figure 1). In this example, our pattern is a chunk of petrified wood that will become a figure base. A sheet of plastic served as the mold box bottom, though you could also use a square of thick mat board. Usually the plain side of the master part must be temporarily attached to the box bottom to prevent it from moving. A tiny drop or two of gel super glue or, for light-weight patterns, a little stiff white glue will fasten it down. The heavy petrified wood required neither. You'll notice I applied sections of plasticene clay to widen the base. I pressed another piece of petrified wood into the plasticene to reproduce matching surface detail.

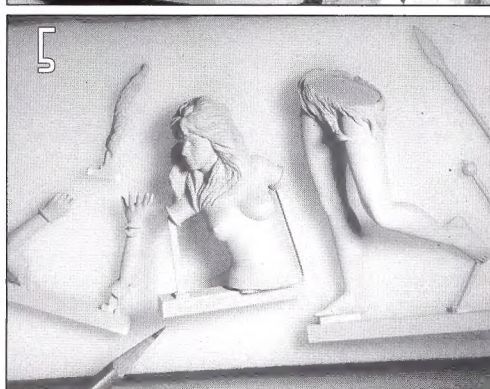
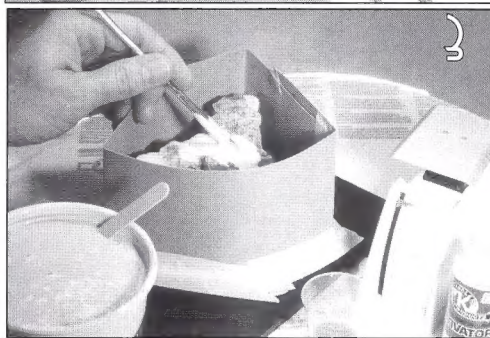
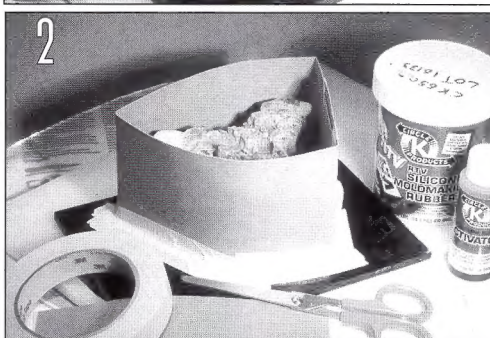
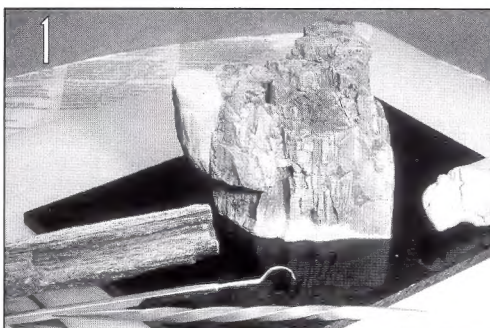
A retaining wall was cut from poster board, then taped around the pattern, allowing for space between the pattern and the box walls (Figure 2). Check the mold box walls and bottom for gaps or cracks. Silicon will leak through the smallest hole.

**Step 2.** Mixing RTV. (Figure 3) Read the instructions on the brand of silicon you are using. For most RTVs, mix one part activator to nine parts silicon. Here's where the kitchen food scale is a great help. For example, weigh out 9 ounces of RTV in a disposable cup. Now weigh 1 ounce in another. When combined this proper mix of the two will set and cure within 24 hours.

An alternative method is mixing by volume. Although not as accurate as mixing by weight, you can get acceptable results with a kitchen measuring spoon set. You'll get more accurate mixes with spoons in metric measurements. Study the following conversion chart:

1/2 cup = 125ml	1/2 tbsp = 7.5ml
1/3 cup = 80ml	1 tsp = 5ml
1/4 cup = 60ml	1/2 tsp = 2.5ml
1/8 cup = 30ml	1/4 tsp = 1.3ml
1 tbsp = 15ml	1/8 tsp = .6ml

**Always** use level spoonfuls. Add the RTV to the measuring spoon rather than dipping it into the container. It takes a little simple calculating. For example, for 1/4 cup of silicon (60ml) you'll need to add 6ml of activator. Using the chart, if you add tablespoon activator, you will be safe. If in doubt, err on the side of too much activator. Too little acti-





vator will result in a gooey mess that will never set. Using a mixing stick, stir the two chemicals together until the color is uniform. There should be no streaking.

**Step 3. Pouring RTV.** A drawback of hand mixing RTV is you'll stir in air bubbles (notice the layer of bubbles in my mixing container *Figure 3*). Many professional mold builders will place the mixed container into a vacuum chamber for a couple minutes. The vacuum chamber sucks trapped air out of the RTV, forcing it to the surface.

After creating a thousand or so molds, I've discovered that a vacuum chamber is not usually necessary. Gravity pulls the heavy, fresh mixed RTV downward and air bubbles rise. As long as bubbles don't cling to the pattern, you will get a good mold.

A way of preventing trapped air pockets is by carefully spreading a layer of mixed silicon on the pattern's surface (*Figure 3*). Any air bubbles you see can be easily popped. Now pour the remaining RTV into the box (*Figure 4*). Oops! You miscalculated and underestimated the amount of silicon needed to fill the mold box. Don't panic. You can immediately mix up a little more and continue filling the mold box.

Set this mold aside to set and cure. Avoid touching the mold's exposed surface during the first few hours of the curing process. Within 12-24 hours the mold should be firm. After several hours, you can test the surface by lightly touching it with the eraser end of a pencil. When fully cured the mold will be very firm. If the surface gives and pushes inward like a pillow does when you poke it with a finger, STOP and leave the mold alone to continue curing. Don't be impatient; allow plenty of time during this whole process.

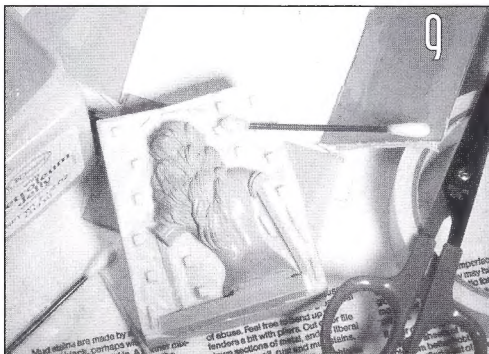
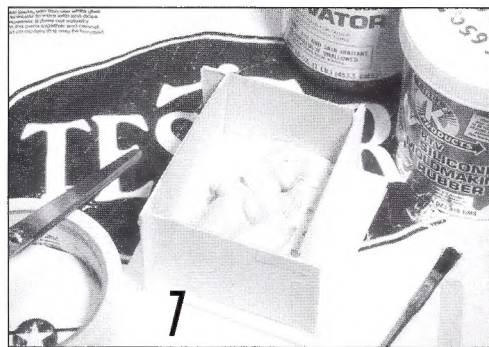
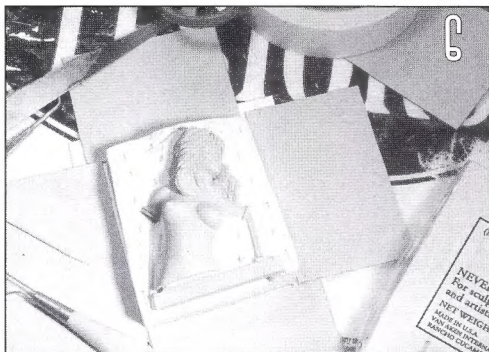
#### Two-part RTV molds.

More complicated master sculptures require more complex molds that split into halves. The method is similar to creating one-piece molds.

**Step 1. Preparing the master.** Our subject this time is a 1/10 scale female barbarian figure. Because of the number of recesses in the original sculpture known as undercuts it's necessary to break the figure into sub-assemblies in order to successfully cast the parts and easily remove them from the molds (*Figure 5*).

In the next part of this article, you'll learn more about the characteristics of casting resin. For now, understand resin is in liquid form like water when poured into a mold. When resin enters a mold it forces the inside air to escape or be trapped. If air is trapped, it will prevent resin from filling all areas of the mold cavity. We can aid the process by attaching vents to pattern parts, providing an easy exit for trapped air.

Carefully analyze your master. Gravity will pull the heavier resin down into the mold, while air will rise. In *Figure 5* we see obvious spots where rising air could be trapped: the ends of the girl's shoulders, her raised foot and so on. By gluing lengths of plas-



tic rod to these points, being sure the vents lead upward in the direction of where the pouring opening will be, air in the mold cavity will have an exit. Additionally, we must attach a pouring reservoir to the pattern. This can be a block of plastic or wood. Escaping air and other possible debris will have a place to collect here. Connect the vents to this reservoir.

**Step 2. Creating the first half of a two-part mold.** The mold box for this part is made from mat board. Cut a square for the box bottom. Place a block of modeling clay on this (*Figure 6*). The pattern is embedded halfway into the clay, which is then pushed up firmly against the part to form a leak-proof seal. Clay sculpting tools are great for this. Plasticene must smoothly follow the master's contour. The line where the pattern meets the clay is called the parting line, the dividing line between the halves of the mold.

Now we must make mold keys. Take a close look at *Figure 6* and you'll see indentations in the modeling clay surrounding the pattern. These are the lugs or teeth which ensure proper alignment between the mold halves. With the eraser end of a pencil (I use the handle of my dental sculpting tools) press indentations into the clay. Make a lot of these; too few may allow the mold halves to shift later.

**Step 3. Finish the mold box.** Cut box walls from mat board, matching the size of your pattern and clay block (*Figure 6*). Tape the walls to the box bottom, then fold them up and tape the corners together to form the box. Like we did with the walls of our one-part mold, check for gaps where silicon could leak out and seal with additional tape (*Figure 7*).

**Step 4. Pour first half of mold.** Follow the same procedure as with pouring the one-part mold.

**Step 5. The second half.** When the first mold half is set and fully cured, carefully open the mold box and peel off the modeling clay. Do this SLOWLY, so as not to loosen the pattern now embedded in the RTV (*Figure 8*). If the master comes loose, you have created a gap that will allow the second silicon pour to leak into the cavity and ruin the mold. The clay should pull away fairly clean from the pattern. Remove any tiny bits of clay that remain.

To prevent the second RTV pour from sticking to the first half, apply a very thin coat of petroleum jelly on the cured silicon mold half using a cotton swab (*Figure 9*). Avoid building up a thick layer on the pattern, it will obscure detail. Carefully wipe off excess jelly, especially on the master.

Reassemble the box, taping it as before. Now mix and pour the second half as we have learned above. Allow this to cure, break open the box and gently remove the pattern out of the mold. The RTV will want to hold onto the pattern, so be careful not to tear the silicon during this step. Store molds in plastic bags away from direct sunlight and moisture.

Congratulations, you have made your first pair of RTV casting molds.

The second part of this article continues on page 14

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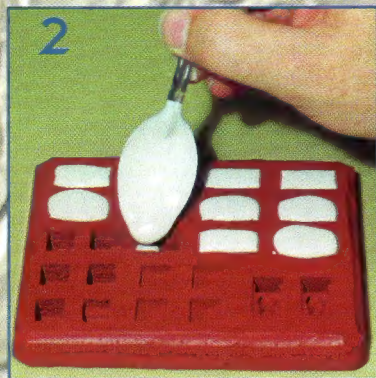
**EXTRA!**



**Resource Review  
with Fred DeRuvo**



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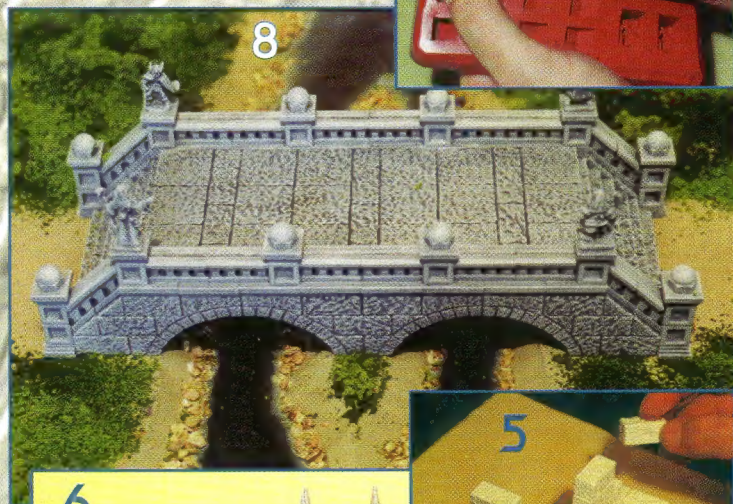
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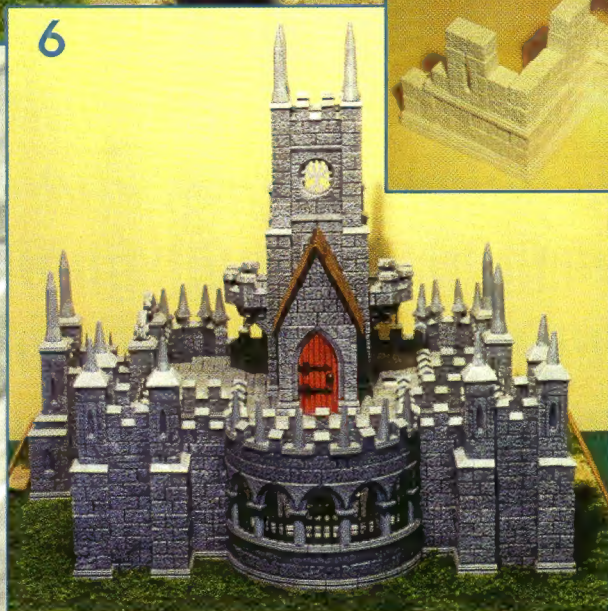
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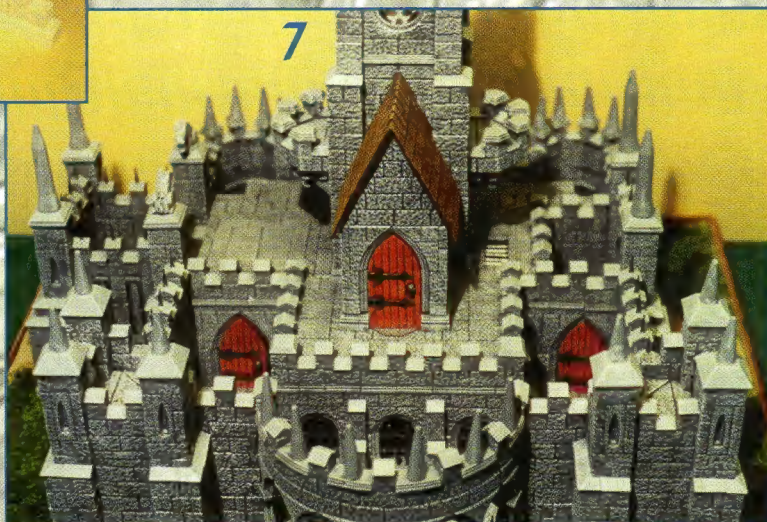
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6



5



7

# Fantasy Architecture

Sometimes, a product comes along that deserves some recognition and this seems to be one of those items. Ultimately, you be the judge but here's what we found.

Bruce Hirst is the maker of some silicone RTV rubber molds that are essentially designed to allow you to build your own stone model buildings, walls, bridges, etc., out of plaster of paris.

There are a number of mold making sets that can be purchased; anything from the **Basic Blocks #100** to the **Floor Tiles (various sizes) #108** to **Window Arches 1/2" Radius #121** and **Decorative Caps #132**. Prices vary according to the individual set (22 different sets in all) and range from \$14.20 per set to \$24.10 excluding shipping.

What we're showing you in this quick "Resource Review Extra" is how simple it is to construct your own buildings and/or walls. Shots of finished pieces are from Bruce's collection and they provide you with a great idea of how intricate you can get with some creativity.

**Photo 1 & 2:** These first few steps are quite simple, especially if you've ever used any type of open face mold before. Just take one of the molds and pour plaster into it.

**Photo 3:** Scrape off the excess and let it sit for approximately 25 minutes.

**Photo 4:** Simply pop the bricks out!

**Photo 5:** Stack and build your creation.

**Photo 6 & 7:** The Wizard's Tower

**Photo 8:** The Traveler's Bridge

Of course, you'll create your own and you'll paint it as you see it, but what I like about these bricks is that they're easy to use and scale doesn't really matter. Originally created for Terrain and Tabletop Gaming, other uses include Displays and Dioramas, Model Railroads, Miniature Display Stands and a host of other scenarios.

If your interest is piqued, I'd suggest giving the folks at Hirst Art a call or contacting them in any number of ways:

**Bruce Hirst**

710 West 7th St • Sedalia, MO 65301

Tel: 660.827.1685 (4pm to 8pm CST)

<http://members.tripod.com/Hirst.arts>

[Hirst\\_artsr@hotmail.com](mailto:Hirst_artsr@hotmail.com)





# 1999's Mad Model Party

Bigger, Badder, Madder Than Ever!

• as seen through the lens of Jim Bertges •

with additional photos by Fred DeRuvo



Product from Skyhook



Upcoming product from Cine Models



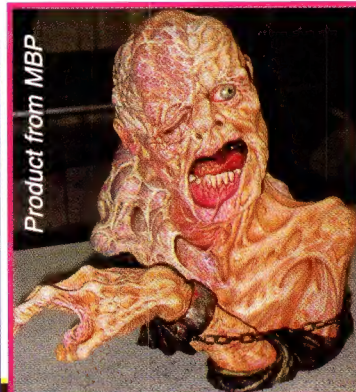
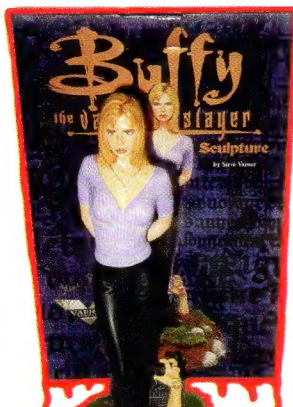
Product from X-O Fecto

Just a few of the product and contest entries that flooded the MMP! Some, as in the case of Batman, are not currently available but simply prototypes waiting for studio approval.



Above/Below: Contest Entry

Buffy from Varner Studios



Product from MBP



Contest Entry

For one all too brief weekend in Pasadena the streets were paved with resin and the buildings gleamed like freshly cast vinyl in the Southern California sun. It was the weekend of the all-new, all exciting Mad Model Party and the show lived up to the hopes of many and surpassed the expectations of many others. For the past five years the Mad Model Party has been Southern California's premiere Garage Kit show and has given modelers from across the country something to look forward to. Now, in its sixth year, MMP has reached a new level of excellence. The show's former promoters, Sideshow Productions, sold the rights to the show to 20th Century Productions and Monsters In Motion. The team of Terry Fitton and Mike Stannard made Mad Model Party 1999 into a show that will be fondly remembered by those who attended. It felt like a new beginning.

For starters, the show was moved from the smaller of two locations at the Pasadena Convention Center into the larger venue. This gave the show a feeling of brightness and spaciousness that was a noticeable improvement. The overall atmosphere of in the show room matched its brightness. It seemed like everyone was having a good time, promoters, dealers and attendees alike. Wide aisles between the booths made browsing and buying a pleasure without the hassle of battling crowds to get from table to table. Dealers provided exciting new product as well as hard to find collectibles and kits. They enjoyed brisk business on Saturday and far better than expected business on Sunday.


Although they weren't the primary focus of the event, the celebrities in attendance were an added plus to the show. The only real disappointment of the weekend was that Ray Harryhausen was unable to attend due to a scheduling conflict, but that didn't detract from the rest of the show at all. Fans were still able to rub elbows with scheduled guests like Bob May, Deborah Dutch, William Stout, Bernie Wrightson and Vernon Wells. Additionally we were able to obtain autographs from

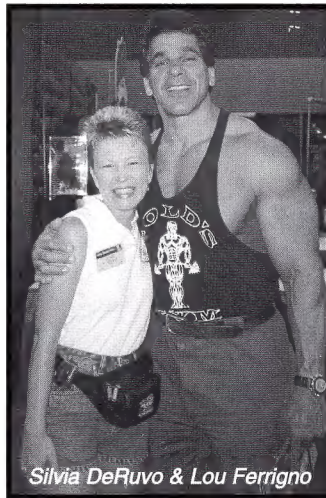




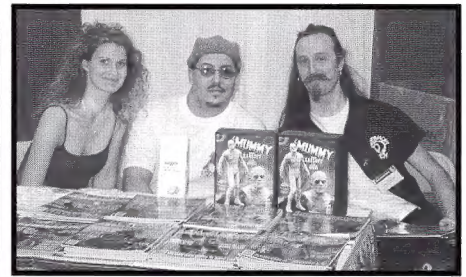
and talk with a lovely and very friendly Linda Blair and compare biceps with the Incredible Hulk himself, Lou Ferrigno. Make-up and special effects artist Screaming Mad George presented a retrospective of his work in the large MMP Theatre and had an incredible display of fantastic items at his booth. Well-known sculptor and actor Jeff Yagher and artist Coop were also on hand to meet and greet their fans and show off their newest works. Displays also included a huge exhibition of the life sized wax figures created by Henry Alvarez and an impressive display of TV and movie costumes and props provided by Roger Sides.

Displays and celebrities weren't the only things to draw attendees' attention. Over one hundred incredible works of art were entered in the Model Competition. Prizes were awarded in seven categories and each category featured first, second and third prizes. The top entries in each classification each took home a trophy, merchandise and cash. The total prize value in each category totaled over \$1000. The judges had a very difficult time choosing only a few winners from such an outstanding field of entries.

Mad Model Party 1999 really recaptured the spirit of the early shows and elevated it to new heights. Credit goes to Terry Fitton and his crew from Monsters In Motion and Mike Stannard and his 20th Century Productions for making the new Mad Model Party the West Coast equivalent of WonderFest™ or Chiller Theatre shows. It's great to have a model show of this caliber in California, right in our own back yard. Though it may be difficult to top this year's event, it seems likely that Mad Model Party, April 29 - 30, 2000 will do just that. We can't wait. 



Silvia DeRuvo & Lou Ferrigno



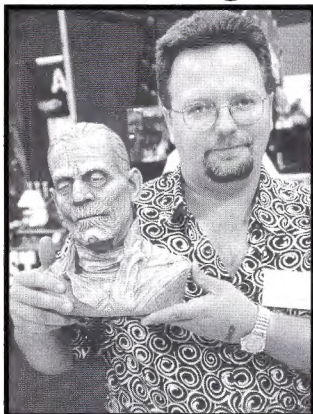
Juanita Beyer,  
Anthony Mestas and Tom Gilliland



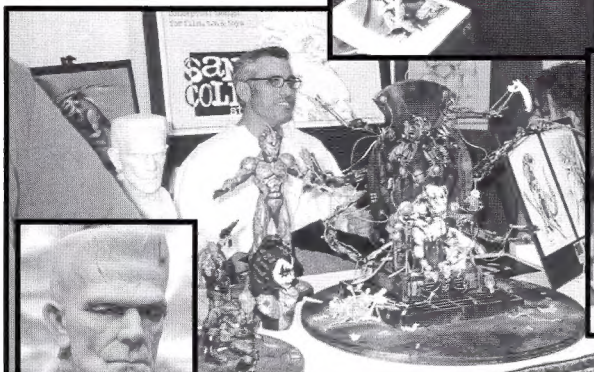
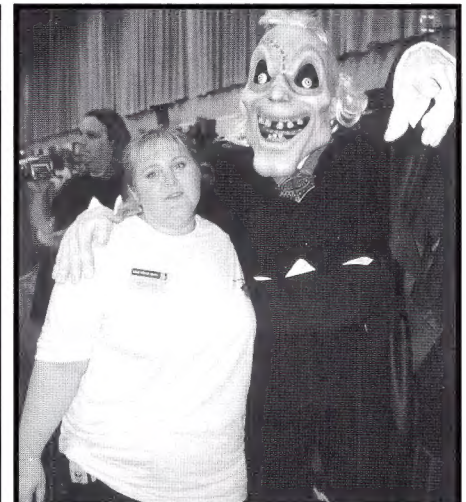
Mick Wood



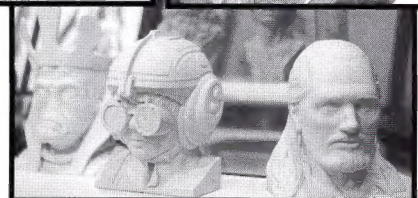
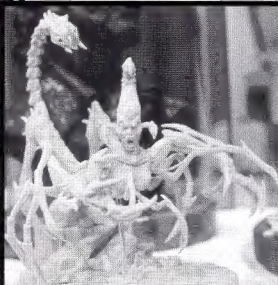
The guys from X-O Facto:  
Rudy Gardia and John Tucky.



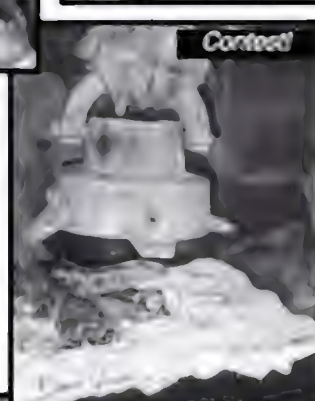
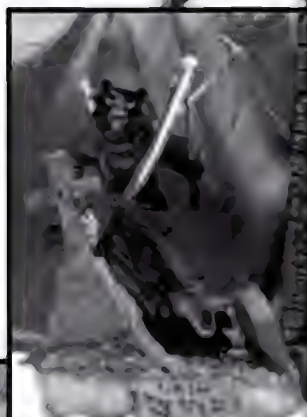
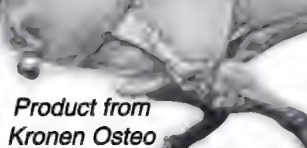
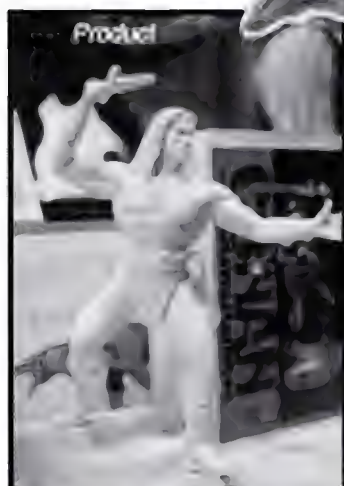
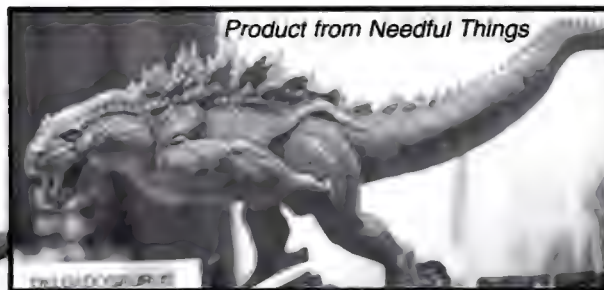
Far left: Gary Glover and the new Janus' Mummy bust. Near Left: The Craftbeast gets snugly with Linda Blair. Above Left: Joe Sid from NEO Model Tech (look for another "Creating An Original" from Joe soon!) and Above Right: Lisa from Michael Burnett Productions and their new Mascot!



Sandy Collora, sculptor, screen-writer and artist sits surrounded with just a few of his originals. Be on the lookout for a full blown profile of Sandy and his incredible talent in an upcoming issue of *Modeler's Resource*!









# It's All Plastic To Me

with Jim Bertges



World War II, one of the darkest times in history. Patriotic American, Steve Rogers wants to do his part to stop the Nazi menace that threatens the planet, but his frail body is rejected from military services as 4F. Rogers volunteers for a secret government program to develop super soldiers and is injected with a miraculous serum that gives him enormous strength, agility and stamina. But before the program can be used to create an army of super soldiers, the scientist who holds the key to the formula is assassinated by a Nazi spy. Steve Rogers is left as the United States' only scientifically enhanced soldier. He dons a star spangled, red white and blue costume and takes the name Captain America, becoming a living symbol of America's power. Created by the team of Jack Kirby and Joe Simon, Captain America has become one of comic books' most enduring heroes. Now, for the second time in his illustrious history, Cap has been immortalized in styrene plastic.

Above all else, this is a great looking kit. The poses of the two figures are probably the most dynamic I've seen in a styrene kit. There's a real feeling of action and excitement in the figures and they are very well accented by the intricate base. That's not to say that this kit is without problems, but any difficulties are easily overcome and the final result is a display piece to be proud of.

Assembly of the figures themselves is quite easy and the parts fit is excellent. In fact if you're using a liquid cement like Tenax, which actually welds the plastic parts together, a light sanding is all that is needed to eliminate the seam lines when the arms, legs and torsos are assembled. At this stage, the only seam that needed any putty work was around the Red Skull's head. The head is molded in upper and lower halves because of his wide-open mouth and a little putty takes care of that minor seam. One thing to note in assembling the Red Skull, the instructions incorrectly indicate the part numbers for the Skull's arms. If you follow the instructions, you will be putting the right arm on the left side and visa versa. You will end up with one very long arm and one very short one. Just remember, the arm with the armband is straight and belongs on the right side.

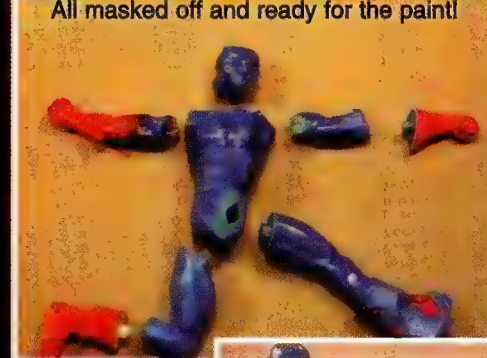
I left the figures in sub assemblies for painting, mainly because of Cap's complex paint scheme. Both figures were primed with white primer because I wanted the colors to really pop out. I tackled the Red Skull first. His colors are pretty simple and were applied from spray cans. Gloss black for the boots, Camouflage green for his uniform, gray gloves and for his hideous head, red, naturally. The only masking involved was on his right leg which attaches at the knee and is part pant leg and part boot. That was the only other location on the Red Skull that required putty. Once all the parts were painted and assembled, I blended the knee joint with putty and carefully resprayed the area. The Skull's details were also pretty easy. I used oils to add shading to his uniform, gloves and head with a touch of black in his eye slits and nostrils. Tan made his teeth stand out without making them too bright. During WWII, the Skull literally wore his political affiliation on his sleeve and this kit provides a place for that with a sculpted armband. However, the kit includes no decal or marking to indicate what the armband is for. I found a small swastika in my decal box that was a perfect fit, but since the decal was old, thick and stiff, I had to adhere it with a bit of super glue. In the interest of thoroughness, the Skull's armband and belt are black and his large belt buckle is silver. With the villain finished, it's time to work on our hero.

The first thing I did with Cap was to paint the base flesh color on his face. The only areas of exposed skin are his ears, eyes and lower face. I masked the skin areas off with a liquid masking agent and moved on to the red areas. Cap's boots and gauntlets are bright red and in this kit one boot is attached to a leg and one is separate and the same is true of the hands. I had to mask the areas that would later be painted blue and sprayed the red parts red. That makes sense. Next came the blue areas, which called for some pretty complex masking. Cap's mid-torso area is alternating red and white stripes, so that had to be masked off with tape. The white star on his chest was masked with the liquid mask. Cap also has short blue sleeves on his tunic and longer white sleeves that cover the rest of his arms. This is something that is not indicated on the sculpture, so it is up to the modeler where to mask between the white and blue in these areas. With all the masking tape applied, it was finally time to break out the blue paint and get started.

I tried something new for this kit, my airbrush. Actually it's not a new airbrush, but I don't use it too often. I wanted to try out the Tamiya Transparent Blue for Cap's uniform and the airbrush seemed like the best way to apply it. The transparent blue worked very well over the white primer coat. I started by applying paint in the deeper, shaded areas. This was a kind of pre-shading, because, as I applied later coats, the transparent color built up in layers, darkening the earlier shading and accenting the musculature. When I was satisfied with the initial application of paint, I assembled Cap's body and puttied the seams around his shoulders and neck. The legs attached at a natural break in Cap's shorts and needed minor putty. I hand brushed white primer over the putty and retouched



All masked off and ready for the paint!





with the blue. With just a little light blue sprayed on the high areas of Cap's body, the application of blue was finished. After a couple of days drying time, I removed all the masking tape and began hand brushing the details. The chest star, wings, shield, red and white stripes and Cap's face were all hand brushed. I intentionally left cap's uniform with a semi gloss finish, simply because I like the way it looks.

As long as we're wrapping up the Captain America segment, we should take a look at a few missing details that need to be addressed. The first thing I noticed was the lack of an indication on Cap's sleeves as to where the blue ends and the white begins, that was no big problem to solve. However, if you don't have access to a supply of decals, or have a really steady hand, there could be a problem. This Cap has a star embossed on his chest, it's a bit misshapen, but it will do. Cap should also have a star on his back and a big white A on his forehead. Those last two details are missing. The modeler's options are either hand paint the star and the A or raid your decals for the appropriate items. Cap's shield is also missing a small but important detail, a strap to hold it on. The shield simply attaches to the back of his right hand with a peg. I made straps from some strips of lead foil. One goes across Cap's forearm and has a "quick release" buckle for those times when Cap has to hurl the shield. The other strap was made in two pieces to fit on to either side of his clenched fist. I used small squares of styrene for attachment points and pin heads for rivets. I couldn't figure out how to fix the final missing detail, the texture on Cap's tunic. If you're familiar with the comic book incarnation of Captain America, you've seen the tiny scallops drawn on his tunic. These represent the chain mail the tunic is made of. Cap was a super soldier, but he wasn't invulnerable to Nazi bullets, thus the shield and chain mail bullet proofing. There is some indication of this detail on the box art, but it doesn't show up on the kit.

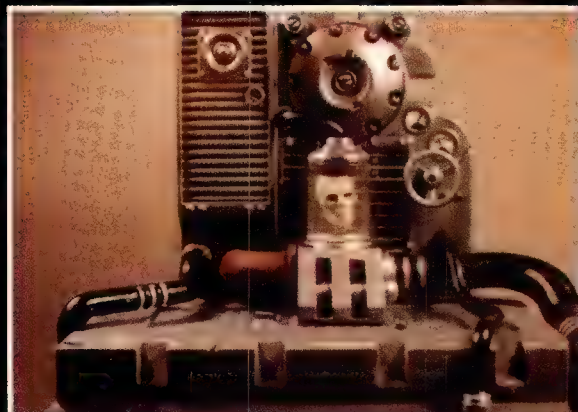
This seems like a good spot to take a side by side look at the Toy Biz Cap and his earlier Aurora counterpart. Both figures appear to be the same scale, although the Aurora Cap's head looks a bit bigger. The two figures actually compare very well. Both are in dynamic poses and reflect the character of Captain America very well. The Aurora kit has more authentic Cap detail, the tunic texture, shield straps and all the proper markings. However, the Toy Biz Cap wins out in the area of musculature and realism. The one place where the Toy Biz kit wins hands down is the base. The Aurora base is nice with its stone wall and puddle, but you just can't beat the Toy Biz base with its snaking hoses and high tech looking details. You've just gotta love that skull in the jar. This base in combination with the figures really helps to tell a story.

One small detail I added to the Red Skull was a suitably comic booky looking weapon falling from his hand. I rummaged through the spares box and found a couple of weapons in the right scale and combined

them into one outrageous looking handgun. The gun was painted black and drybrushed with metallic gray and silver. I drilled a tiny hole in the butt of the gun and a corresponding hole in the Skull's hand and pinned the gun there as though ol' Red was dropping it.

A few notes on the assembly of the base and final placement of the figures are necessary. The base assembles pretty well, but it took a bit of pressure to get the back-drop pieces to fit snugly into the base. Instead of just dropping the skull in to its plastic container, I mounted it on a bit of clear rod to make it look like it's floating. One large pipe, that runs from the right front corner of the base to the area beneath the skull, didn't fit properly. I solved the fit problem by removing the locating pin on the pipe and gluing it directly to its location. The base also has locating pegs for the placement of the figures. The Red Skull fits his pegs just fine, but for Cap, you'll have to pick which peg you want to use and slice the other one off. The holes in Cap's feet didn't line up properly. These are simple problems that are easily fixed.

To really appreciate the dynamic look of the finished kit, you have to view it from several angles. It even looks cool when viewed from directly above. Even with the minor drawbacks and corrections that have to be made to this kit, the final result is worth the effort. Give this Toy Biz kit a try and you'll have a great time and a really excellent finished piece.





# A Beginner's Guide to Mold Making & Casting

by Hilber Graf

## PART 2

The ability to do your own resin castings is an indispensable skill for any serious model kit builder's toolbox. For the professional garage kit creator, it is the material and process which makes it possible to expose his or her sculpting talents to model building fans. But isn't it difficult to do without expensive equipment or facilities? Absolutely not! With study and practice of the following simple techniques, you will quickly learn the benefits of casting your own model parts and original sculptures.

Before we begin this second part, it is necessary to stress the descriptions of the following materials and techniques are intended for your personal use only. Reproduction of other artists' or companies' work, whether the original has been officially copyrighted or not, is unethical and illegal. Recasting is a crime that ultimately hurts everyone, resulting in poor hobby products and higher prices. The sermon is over. Now comes the fun part!

### Join the Resin Casting Revolution

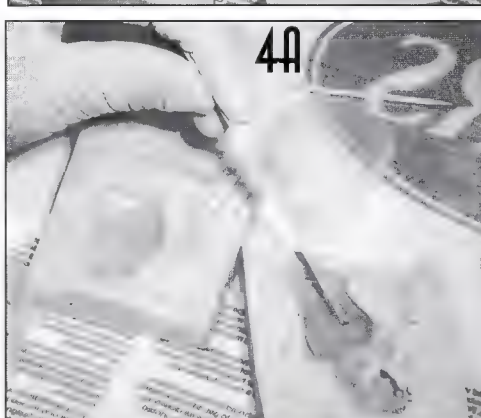
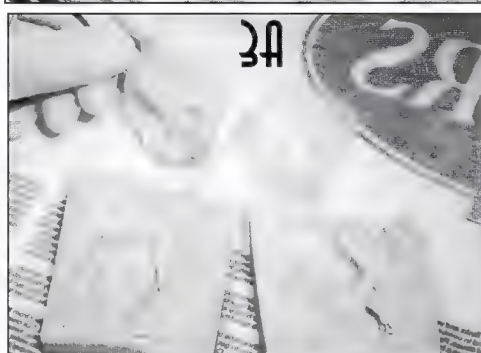
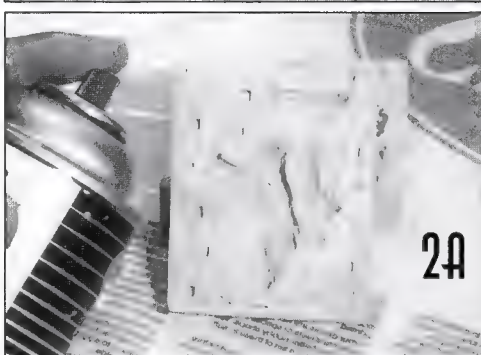
Over the past 15 years resin casting has revolutionized the model kit industry. Not only has it provided a universe of aftermarket products to accessorize and improve main stream model kits of all subjects, it has opened the door for individual artists to produce their own unique creations. The previous industry environment required an enormous financial investment to manufacture even a simple plastic model kit. Now any ambitious artist can set up a modest workshop and let his or her imagination go wild!

In the first part of this two part article, we discovered how to make one-part and two-part RTV silicon soft molds in a home workshop. We learned that although RTV material itself is fairly expensive, the process of turning it into molds uses inexpensive tools and supplies. Mold box construction was discussed in detail and we learned to analyze the master pattern, understanding where trapped air can ruin molds and castings. A venting method was revealed to prevent this problem. Proper mixing of RTV materials was taught and a list of mail order suppliers of mold making silicon and casting resins was provided.

Choosing the right materials and safety equipment (*Figure 1A*). There are a wide variety of polyurethane resins available today. Not all are suitable for the home or garage workshop hand mix, gravity cast method we are about to discuss.

The best casting resin for our purpose consists of a Prepolymer and a Curative part A and part B which has a mixing ratio of 1:1 by volume. This simple equal amount mix ratio is easiest for hand casting. We want fast cast resin, but one with at least a 3-5 minute pot life or gel time. This means once the two parts are combined, the resin remains in liquid form for no less than 3 minutes before setting. In hand casting, if the gel time is too short, the resin will thicken before our mold can be filled completely and trapped air bubbles released. An imperfect casting will be the result.

Fast cast resins are affected by temperature and humidity. The warmer the weather, the faster resin will kick or set shortening the material's working time. Some manufacturers recommend chilling resin containers in the refrigerator before use. Moisture is a killer when resin material is exposed to it while in liquid form. Humidity contamination causes a chemical reaction known as frothing. The resin foams, expands and releases toxic gases,



rendering it useless for casting and downright dangerous. Simple rule: avoid casting in direct sunlight and rainstorms!

Resin viscosity, or thickness, when mixed is also very important in gravity casting. Poured resin is drawn into the mold by its own weight. The thinner the resin, the better it fills tiny areas in the mold cavities and the easier it is to release air bubbles. Some professionals use pricey vacuum chambers, pressure pots, forced injection devices or a centrifuge to combat this common problem. Later in

this article I'll reveal an insider, no-cost solution. Don't tell anyone, okay? It will be our little secret.

Other materials needed are plastic mixing cups. Graduated poly cups are very helpful for accurately measuring resin and can easily be wiped clean and reused. Whenever I visit Las Vegas I collect a car trunk full of complimentary plastic casino coin cups. A poor man's souvenir, but excellent RTV and resin mixing containers! Buy mixing sticks, toothpicks, mat board, wiping rags and rubber bands (*Figure 1A*). Plastic drop cloths are a must to keep your work area clean. You'll also need a mold release. This can be a spray can lubricant designed specifically for use with silicon molds or it can be simple talcum powder. Although I don't use talcum, I know of other garage kit guys who swear by it as a cheap mold release.

Lastly, but most important, is safety equipment. Polyurethane resins can be hazardous if handled carelessly. Ingesting them can be fatal, so keep these secure from young children. Prolonged exposure to resin vapor can damage your respiratory system and has the potential of doing the same to the nervous system. In large professional casting operations we often wear health department approved breathing respirators equipped with filters. Sound scary? Just remember to ALWAYS use these materials with adequate ventilation. If your workshop is a garage, leave the door open and run an exhaust fan. The windows in your hobby work area should be open and have an oscillating fan operating to circulate the air. It's also a good idea to take frequent breaks for a breath of fresh air.

Safety goggles are a wise precaution to protect your eyes from splashing chemicals. Wear disposable latex or vinyl gloves to protect your hands and dress in old clothes and shoes rather than your best duds. Okay, are you ready for action? Good!

**Step 1.** Preparing the mold. Usually one-part molds don't need this, but two-part molds require reinforcement. For most molds this reinforcement can be two pieces of mat board cut to the size of the mold (*Figure 2A*). Very large molds need thick sheet plastic or wood boards. This prevents the mold halves from warping when strapped together.

To determine how much resin is needed to pour a specific mold, align both halves together, fastening the reinforcement boards to the mold sides with rubber bands or, in the case of sheet plastic and wood, large C-clamps. Fill the mold with water, then pour the water into a measuring cup, noting the amount used. Before you use this mold be certain it is absolutely free of water and completely dry!

Lightly spray the mold cavity with release agent (*Figure 2A*) or you can use a thin dusting of talcum powder. Avoid applying too much mold release as it can accumulate and cause surface blemishes on your casting.

**Step 2.** Skinning the mold. Here is that insider secret to prevent air bubbles on the surfaces of your castings. Mix a small amount of resin (*Figure 3A*). Most resin manufacturers recommend thoroughly stirring the chemicals for about 15 seconds. Depending upon the brand of fast cast resin you're using, it will set and harden in 5-10 minutes. Longer for large castings. Pour a little into the mold cavities of both halves. Quickly push, prod or paint the resin into the crevices of your mold with the mixing stick or a toothpick (*Figure 4A*). Any trapped air bubbles can be popped with the stick or toothpick. This technique is why we want a casting resin with a fairly long gel time. Wait a minute or two until the resin begins to gel (*Figure 5A*).

Don't delay too long or the resin will completely set and may prematurely separate from the mold. It will take some practice to get the hang of this technique, but you'll eventually be able to



quickly locate and dislodge trapped air bubbles.

**Step 3.** Pouring and burping the mold. Once the resin skin begins to set, carefully align the mold halves together and strap on the reinforcement boards with rubber bands. Don't over wrap the bands or you will cause the mold to twist, resulting in a distorted casting. Now quickly mix the predetermined amount of resin needed for this mold. You will have slightly over-mixed the actual amount required, but this is better than filling the mold part way, then fumbling to mix up more to complete the pour. I've seen bad castings where it's obvious this error happened. You can tell by a line of small air bubbles encircling the casting where the first pour ended, then began to set, trapping air before the second pour could be completed.

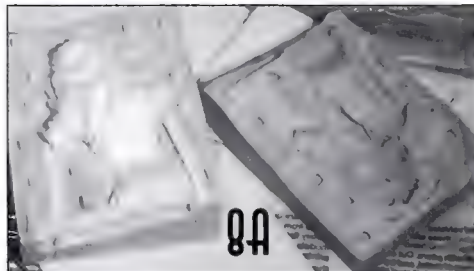
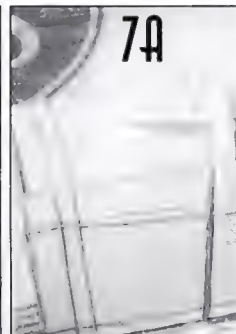
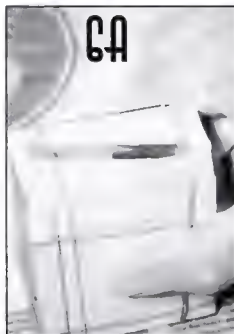
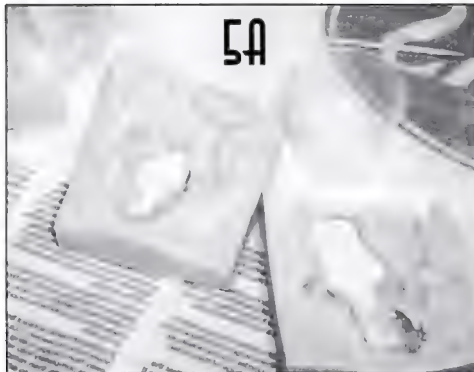
Pour the mixed resin into the mold reservoir steadily, but not too fast. As you pour, gently tap the sides of the mold (**Figure 6A**). This is called burping the mold and helps to dislodge air trapped in the mold cavity. When the mold is full, GENTLY squeeze or tap again. Bubbles will rise into the reservoir. The material changes color as it sets (**Figure 7A**).

**Step 4.** Curing and de-molding. After the resin gels and sets, it requires time before the casting can be pulled from the mold. De-mold time is the industry term - without distortion. Depending upon which fast cast resin you're using and size of the casting, it will cure within 30 minutes. Refer to the manufacturer's specifications for recommended times.

I know you'll be anxious to see the results of your labor, but try to resist cracking the mold open too soon. This is especially difficult to do if you're casting parts to create a garage kit intended for sale. Understandably, you want to make as many parts as rapidly as possible when you're struggling to get a product to market. Besides risking distortion to the cast part, you subject the mold to stress and premature deterioration due to heat generated by the resin's curing process. If you attempt to recycle the mold too often, the heat will build up and literally cook the silicon, making it brittle and tear prone. The major drawbacks to RTV molds are the material's high cost and short life span. You need to delay silicon's untimely death for as long as possible.

If you have taken good class notes, learned your lessons and practiced long into the night, you will open the mold with a smile (**Figure 8A**). No bubbles and minimal excess resin flash here! The casting reservoir, pouring and air vents are easily sawed off during the clean-up process (**Figure 9A**).

Congratulations! You have graduated at the top of the class. Once assembled and lovingly painted (**Figure 10A**), the completed resin cast kit serves as your diploma and evidence of a job well done!!!



#### RTV Silicon and Casting Resin Sources

New RTV mold products and resins are constantly being developed. Write or call these suppliers for a mail order catalog or listing of their current products.

• Circle K Products, 117 Pacific St., #206, Santa

Monica, CA 90405, 310-581-0798. I've used both CK650 and CK1000 successfully in the past.

• F/X Solution, 820 Thompson Ave., Unit#14, Glendale, CA 91201, 818-242-7439. These guys manufacture or distribute a catalog of silicon RTV, casting resins and other supplies.

• Silicones, Inc., P.O. Box 363, High Point, NC 27261, 910-886-5018. GI 1000 is recommended as a good mold material for limited production home casting.

• Smooth-On, 2000 St. John Street, Easton, PA 18042, 610-252-5800. They produce a number of RTV materials and casting resins many garage kit guys are discovering to be of high quality for hand cast production.

• Synair Corporation, P.O. Box 5269, Chattanooga, TN 37406, 615-698-8801. I've had good experience with their silicon mold products and I get excellent castings using their resins.

• Walco Materials Group, 2221 Las Palmas, Suite J, Carlsbad, CA 92009, 619-930-2575. The helpful people at Walco pride themselves as a full service supplier of mold making and casting products. They distribute for eight companies, providing all the materials to do casting and ship practically anywhere.



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# AHOY MATES!

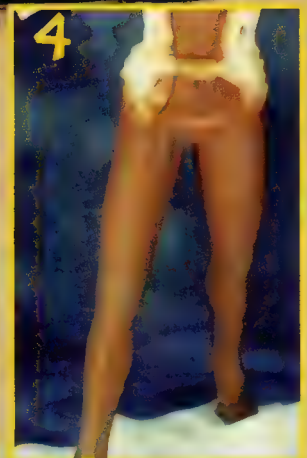
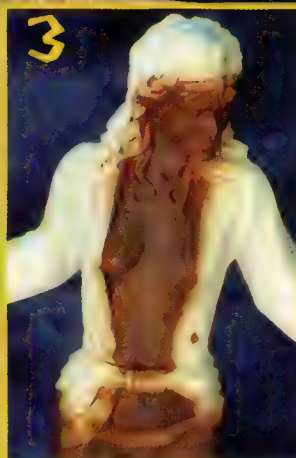
## She-Pirate from Wondermass

by Suzanne Lundquist



While at WonderFest™ '99 I received Raven Hood's brand-new female pirate kit. This is a beautiful piece and even better when finished. There are only 4 pieces to this kit: the pirate, her hands, and the Jolly Roger flag base (*pic #1*). (See, not everyone has a spotless work area. Mine is a total mess and I'm lucky to have just enough room to work.) She does have one minor problem that you will need to fix, but it doesn't take much effort and will make a big difference in the overall finished appearance of the piece. The problem is that you can still see the tooling in her legs. With some extra sanding (while you're cleaning mold lines anyway) they become very smooth. Raven tells me that he will be making new molds, as time permits, to eliminate this problem. The irises of her eyes were indented; I puttied these in with Magic Sculp to make the eyes smooth.

I cleaned up the mold lines and sanded her legs and any other slightly rough spots that I could find. When she was ready to go I primed her with Krylon white sandable primer. After the primer

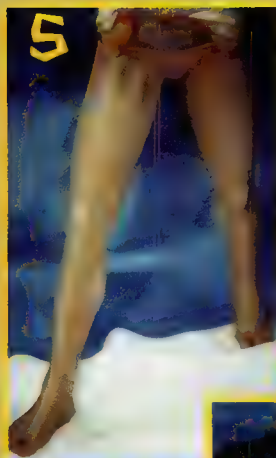


had dried, I started painting. For my base color I used Badger's Freak Flex Suntan Flesh, since most of the model's surface area is exposed flesh. The first step was to apply a base coat with the Suntan Flesh, making sure that everything was covered evenly (*pic #2*). You should seal each step with a good flat lacquer so that you don't ruin anything that you've already done. The next step was to airbrush the shadows. I took some of my base color and added a little bit of Road Rash Brown to darken it slightly, and applied it with the airbrush to the areas that would be in shadow (*pic #3*). It will look a bit harsh, but

should at this point. You then get to lightly go back over your shadows with the base color (*pic #4*). Don't get carried away as you still want to see the darker lines underneath. Your last step will be to highlight. I again took a small amount of my base color and added Turned Ghost White to lighten. Start with all the high spots such as the cheeks, tops of her breasts, tops of knees, etc., (*pic #5*).

For the shirt I used Bleached Bone Tan. The white highlights were more of a wash. I did not add as much water as I would have for a true wash, but instead used it in a similar consistency as I would have with the airbrush. The belt





was first painted dark brown and then lightly sanded to give it a worn, leathery look, and the belt buckle and buttons on the sleeves I painted brass. The paint that I used on the panties was something that I mixed myself, and when hand-brushed on looks like silk. I started with an acrylic iridescent medium (there are several good brands), and added just enough black to tint it. I also added Pearl Ex Pigments' Interference Blue. This gives it the natural blue highlight (*pic #6*). Her hair was base coated with Polly Scale's I. J. A. Brown. I then went back and drybrushed over all with a burnt sienna. Finally, for the highest spots I drybrushed with a copper (*pic #7*). The red that I used for the headband, again was something that I mixed. I'm not sure which paints I used for this as it was mixed forever ago for another model.

At this point we're ready to do the finishing detail touches, starting with her face. I used artist's chalk-type, non-oil-based pastels to give her cheeks and the tops of her breasts a bit of color, applying it with a small foam-tipped eye shadow makeup applicator. I don't have an exact color to give you as I just picked out a nice dark pink that I liked. You don't want a lighter shade of pink as it will not show up even on darker skin tones. You do need to go just a bit darker than normal as you will lose some color when you spray your sealer coat over it. I happened to go overboard here myself and had to redo it.


Next I did her eyes. For the sclera (whites), I mixed white with some of my lightest shade of skin tone to create a shade that was almost ivory, as plain white is too harsh an unnatural. I used this same shade for her teeth as well. I again took some of my lightest skin tone and added a little red to it. I used this to line the upper part of the lower eye lid, I also used this same color for her lips, finger and toe nails. I painted in the iris with black, then painted over it with the same brown I used on her hair, leaving a thin ring of the black. I highlighted the iris with a lighter shade of brown. Last is the pupil, this is simply a black dot in the middle of the iris. The eyelashes are simply done by lining the eye with flat black. The final touch is to gloss coat the eyes and lips (*pic #8*).

The sword was first painted with Polly Scale's Oxidized Aluminum. For the hilt I went back over with Tamiya's clear yellow. To bring out the dragon in the hilt, I used The Detailer's Brown, which is something like a pre-done wash. I did not use it as a wash, though, and instead painted in all the engraved lines with a small brush. The sword was also gloss coated.

Feeling that she was a bit plain, I added an earring and necklace. They are really very simple, it's just a matter of finding beads not only the right shape but small enough. I spent several hours at several local bead shops before finding what I wanted. The beads were strung on beading wire. The wire was

twisted around the big bead, the smaller ones just strung on. I then glued all into place (refer to *pic #8*). I also added a tattoo from Archer Fine Transfers to her ankle. Even though I've had very little experience with transfers, this was very easy to use and came out looking great (*pic #9*).

The rocks on the base were done in three steps. I first base coated them gray, brown and a bit of yellow. This was done randomly. I then did a wash using the brown that I'd used on the sword. When this was dry I dry brushed over all with the gray I used on the base coat. I painted the flag black, except for the white skull and crossbones. For the highlights on the flag I again used pastels (*pic #10*).

This is a fabulous kit and even better when finished. I hope that you enjoy painting her as much as I did. 

**To obtain a kit write or e-mail:**  
Wondermass Idealabs  
PO Box 178  
Capshaw AL 37542  
Wondermass@earthlink.net

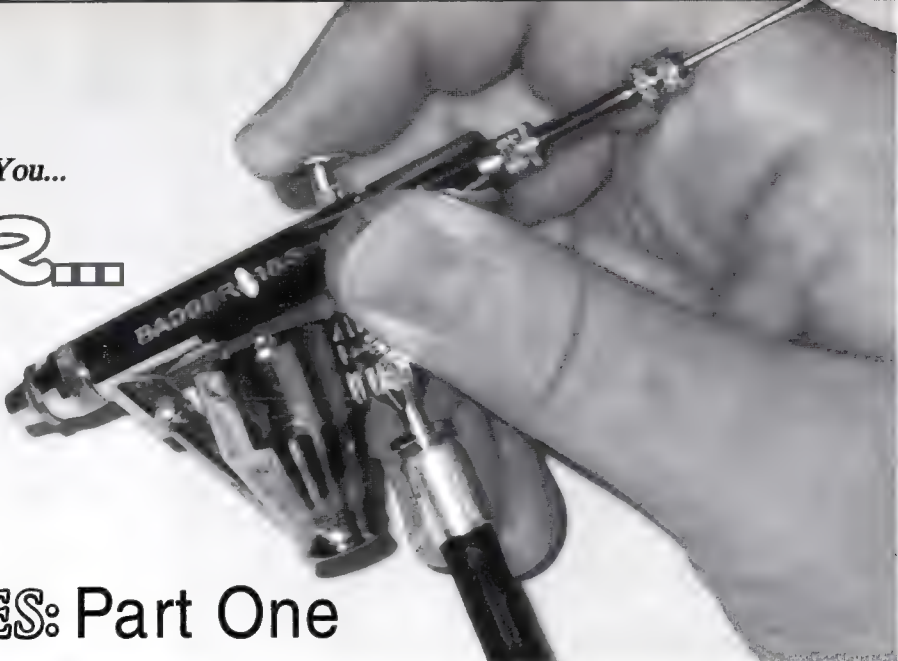
**To obtain tattoos write or e-mail:**  
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Knightdale NC 27545  
transferman@mindspring.com  
www.mindspring.com/~transferman



Acrylics Got You Clogged?  
What To Do When Your Airbrush Gives You...

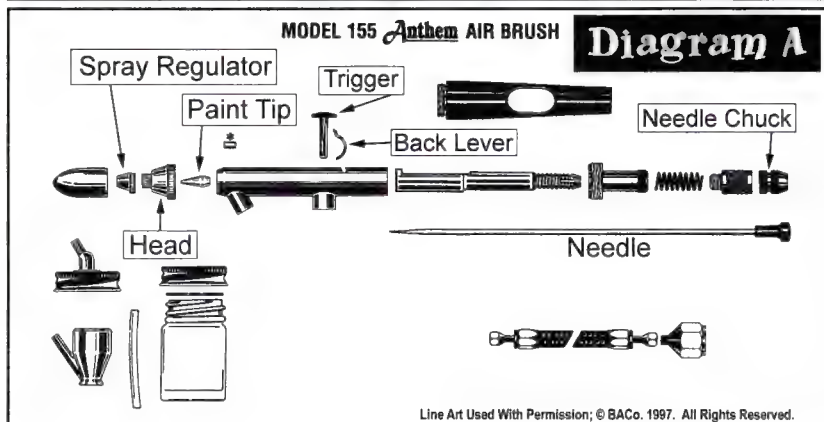
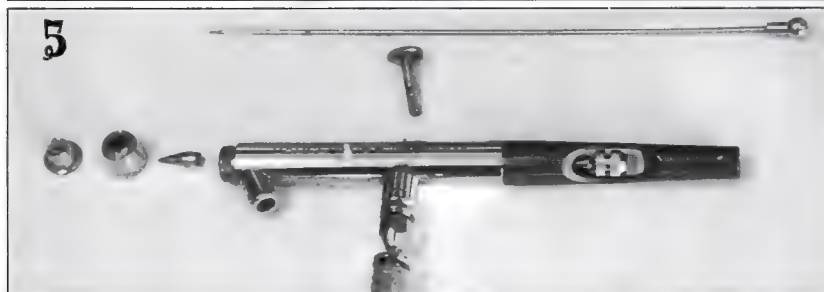
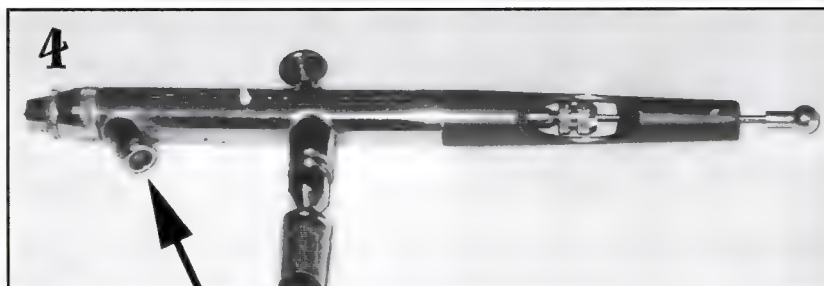
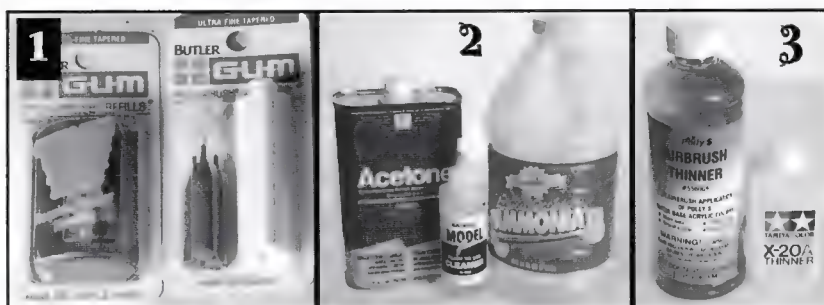
# Nothing But AIR...

?!?



by Fred DeRuvo (with Dave Bengel)

## TIPS & TECHNIQUES: Part One



Like many of you, I like to airbrush my kits. It's fun and I haven't found a smoother way to apply acrylic paints yet. My problem, shared by many, is that often the airbrush just doesn't seem to work correctly. It *can't* be operator error; it's just got to be the airbrush! Well, as much as we'd all like to believe that airbrushes have a mind of their own and do what they want, more times than not, it *is* the operator at least in part.

Dave Bengel and I were recently hanging out in my garage building kits (imagine that!). This subject came up because I was airbrushing a kit and, of course, the airbrush clogged. Now, I probably don't take good care of my tools as I should. Truth of the matter is that I have never taken the time to fully understand how an airbrush works and how best to keep it running like new all the time. This is where Dave came in. Dave owns Skyhook Models and produces some great items within the Sci-Fi genre. His products are engineered well and highly detailed. No, this isn't a Skyhook commercial; it's just to indicate that Dave is someone who likes to know as much about how things work as possible and his knowledge certainly came in handy for me that day.

Dave saw my airbrush sputtering and said, "You're clogged." Thanks Dave. Now, after stating the obvious, Dave proceeded to tell me *how* I got clogged up. Then, he took the airbrush, began taking it apart and *showed* me where it was clogged. To take matters even further, like a surgeon in the operating room, he began giving me commands like, "I need some ammonia," or "Get some Q-tips™," or "I need a few toothpicks."

As he began to take the airbrush apart, I watched him work and thought, "This is great! Actually show me how to do something and it sticks!" This is how I learned how to do a base diorama a number of years ago because I had the distinct privilege of being in Tom Gilliland's studio and watching him create one for a model he was building for a customer. Once I see something, I don't forget it. In this article, I've tried to include as many photos as possible so that you can get the mental picture of exactly what we did and then do it yourself. I hope it serves that purpose.

Suffice it to say, that Dave taught me quite a bit that day and I'm grateful. Now, I'm no longer frustrated with my airbrush because I know what the parts are, how to take it apart and how to clean and maintain it. I'm hoping that by the end of this article, you'll feel the same way if you've ever experienced the frustration of not being able to utilize this tool because it's either clogged partly (and it spits) or it's clogged completely (and you only get air).

Before we get going, a word of caution here; study the instruction booklet that comes with your airbrush. Familiarize

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yourself with all the various parts. Take the brush apart carefully and remember where things go. Place **all** the parts (especially the smaller ones) on a clean, dry surface with a contrasting background (so they'll stand out when you look for them). A little care and caution goes a long way in preventing lost or damaged parts. You do **not** need to disassemble the entire airbrush in the back to remove or replace the needle. Read through this article and any instruction booklet that came with your airbrush thoroughly prior to attempting any disassembly or cleaning. That's very important. Ready?

First up, you'll want to get yourself the item that you see in **photo 1**. These tiny brushes are actually made for use on teeth and gums but they work wonderfully well for the airbrush and the cost is right around \$2.00 per pack. My wife picked these up for me at our local grocery store in the toothbrush section. Get some! **Photo 2** shows some of the items used to clean and care for the airbrush; Acetone, Badger Model Flex Cleaner and Ammonia. **Photo 3** shows a few choices in Airbrush Thinner. You may have your own favorite; these are simply suggestions. We'll get into the use of those in a bit.

Let's get to it! **Photo 4** shows the **Badger Anthem** airbrush ready to be cleaned and while you can't tell, it's clogged. If you look carefully, you'll note the dried paint in the inlet tube underneath the airbrush (see arrow). **Photo 5** shows the airbrush pulled apart and ready for cleaning. You'll note the adjoining line art (**Diagram A**) of the 'exploded' image of the Anthem (thanks to Badger Airbrush for their permission to utilize this drawing).

**Photo 6** shows the needle with dried paint on the end. We're using a Q-tip dipped in cleaner to gently rub the paint off. Another word of caution here: **please exercise extreme care when using any and all chemicals. Be in a fully ventilated area and wear a properly rated mask to avoid breathing these dangerous fumes. Read the directions on any chemical prior to use.**

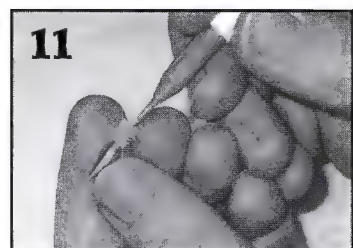
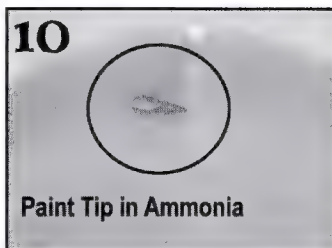
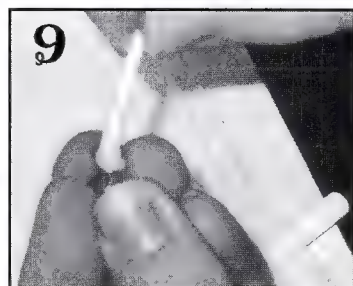
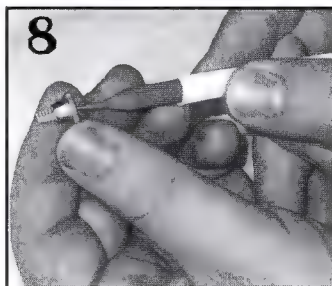
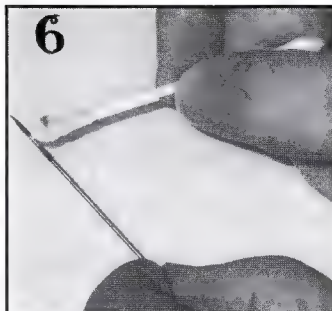
**Photo 7** shows the cleaned needle ready to be reinserted into the airbrush (but not just yet). In **Photo 8**, Dave is getting ready to utilize one of those 'gum' brushes to clean the **spray regulator**. The brush was first dipped in cleaner, then gently pushed back and forth through the regulator to remove any paint residue. A Q-tip, also dipped in cleaner, is being swabbed over the front of the regulator to remove any paint build-up there also (**photo 9**).

This same procedure needs to be done to the **paint tip**. In **photo 10**, it's soaking in cleaner (but only for a short period of time - a few minutes). Then Dave is again using the 'gum' brush to remove the paint residue (**photo 11**). In tough cases, you may want to use the end of a toothpick, but be very careful here, because you don't want to ram it through the end of the paint tip. This will disfigure it and it'll never work correctly again. Your only recourse would be to replace this part with a new one.

Once the parts are cleaned up, you can then begin concentrating on the body of the airbrush itself. Clean out the previously mentioned inlet tube (where the paint goes up into the brush) with one of the gum brushes and/or Q-tip dipped in cleaner. You may need to use a toothpick here depending upon how gunked up things are. The other place that paint tends to dry and clog is right at the end of the airbrush just where the **paint tip** goes on and the **head screws** on (**photo 12**). This opening is often one of the places where paint dries. Get the gum brush again (or toothpick or Q-tip) and clean it out.

Once things are cleaned up, begin the process of putting the airbrush back together. You may feel like you don't know what you're doing which is a good enough reason to keep the instruction booklet handy. After you take the brush apart and put it back together a few times, you'll feel like a pro. One of the things that you really need to be careful about is when you slide the needle back into its resting place. It needs to go through the hole in the **back lever** and **trigger** carefully. If care isn't used here, you will wind up with a bent or otherwise damaged needle which will need to be replaced. Don't force the needle into the shaft. Also be sure to gently nudge the needle through the body and into the **paint tip** until it rests at the end - **don't force it!** The **paint tip**, by the way, simply rests on the front of the airbrush body. The head holds it into place when you screw it on. Finger tighten the **needle chuck** and the rest of the assembly in the back so that the needle stays in place. Since your airbrush is clean, things should move back and forth smoothly without a lot of effort. If not, you may need to repeat the entire process. Once you get it cleaned, it's much easier to keep it clean.

The last photo shows what to do **after** the airbrush has been cleaned. Once you finish with a color or if you're going to set the brush aside for a few minutes (yes, it only takes a very short time for **acrylic** paint to begin drying unlike enamels or lacquers which take much longer to dry and because of the solvents tend to somewhat clean the airbrush as you paint),



you'll want to remove the paint cup or jar and immerse the front of the airbrush in water (**photo 13**). Then, while the airbrush is still connected to your air source, pull the trigger back all the way. The water from the bowl will be forced up through the airbrush (just like the paint was) and it will wash out the inside of the brush. Then, when you have done this for 10 to 20 seconds, attach a paint cup or a jar, filled with thinner (remember **photo 3**?) and again, spray (this time out of the water) into the air for the same amount of time. The water has cleansed the airbrush and the thinner should remove any last remnants of paint. If you wait too long to do these last few steps, the paint will dry and you will be starting all over again with the cleaning process.

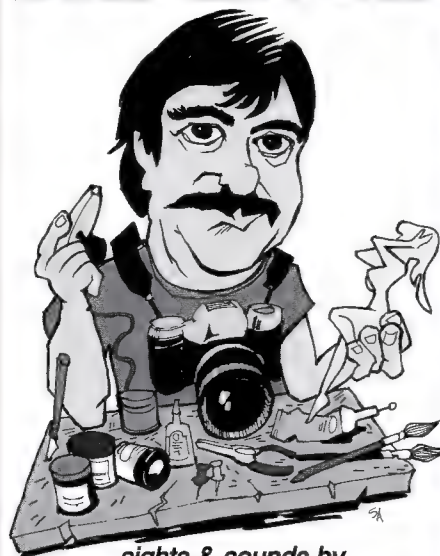
You may also want to keep some ammonia, acetone or some other cleaner handy so that you can dip a Q-tip in and keep the end of the **regulator** cleaned off. You can also keep the outside of the airbrush looking new by rubbing it down with one of the cleaners mentioned.

I hope that reading this article has given you reason to feel that you can be in control of your airbrush. There's no need to be frustrated or feel that you're not in control. Keeping your airbrush clean is ultimately the first and most effective step in obtaining a quality paint job. We'll be back in an upcoming issue with a number of other tips and techniques that will hopefully make your model building and painting not only easier but probably a lot more fun! Until next time!





# ON THE BENCH AND BEYOND



sights & sounds by  
Tom Grossman

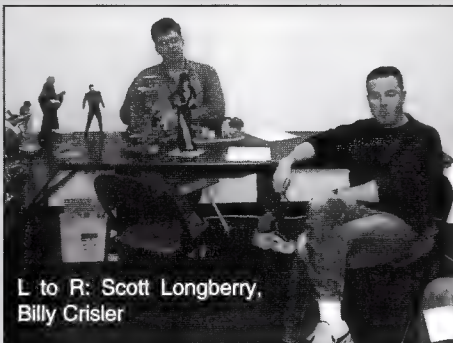
The largest host of modeling competitions in the United States is the International Plastic Modeler's Society/USA or IPMS for short ([www.ipmsusa.org/index.htm](http://www.ipmsusa.org/index.htm)). This is an old organization with hundreds of chapters all over the country. At the national level, the organization has commendable goals and programs that promote the hobby. One of these programs makes kits and supplies made available for free make-and-take programs for kids. Any organization can request support. The unaffiliated model club I also belong to, Modelers in Action ([www.gremlins.com/mia](http://www.gremlins.com/mia)) has conducted several events.

The majority of the IPMS membership is largely interested in military themes. Unfortunately, at the local level in some areas, the "vocal-and-visible-bad-mannered-few" (VVBMF) have created an image that masks the grander spirit from the majority of outsiders. Enthusiasts with non-military tastes have reported unpleasant experiences at local contests and other functions.

At IPMS events, each category will usually have only three winners, first, second and third. In the standing IPMS system, figures fall into three major categories. They are mounted, dismounted and sci-fi/fantasy. The mounted and dismounted categories are further sub-divided by scale. Mounted would be on a horse or motorcycle or something like that. Dismounted figures don't have a ride. Traditionally, all non-military entries are put into the sci-fi & fantasy category.

In the months before the show, the 1999 Region X Head Judge, Billy Crisler, asked me to educate him on this part of the hobby. It was his hope to avoid the bad press that had followed past events. The first thing I did was to give him some copies of *Modeler's Resource* and the URL for Gremlins in the Garage (<http://www.gremlins.com>). I interviewed Billy about IPMS shows and IPMS judging.

**Tom:** "Billy, you have heard some of the complaints about how figures have been



L to R: Scott Longberry,  
Billy Crisler



L to R: Steve Rijoas, Anthony Montas



Winning Military Figures



Bob Combs and Mark Dean

received at some IPMS shows. What do you think the problem is?"

**Billy:** "It's obvious that there have been times when non-military builders have not gotten a fair shake. Part of the problem may be due to the fact that the rules are not communicated well. Historically, figures are the "new kid on the block", in number if nothing else. They are not well understood by the majority of IPMS judges

and members. I also think the public doesn't understand how shows get set up."

**Tom:** "I have heard many non-military figure modelers complain that their monster or girl kits were placed in the same category as WWII soldiers, for example. I have also heard reports of the non-military figures being split off from the military figures at other times. This seems awfully inconsistent. How the categories are split?"

**Billy:** "Category splits will be made if there are enough entries representing enough different builders in that category and if there are enough awards. If there are 2 non-military entries out of 20 in the category, there will not be a split. Particularly, if only one builder brought in both non-military figures.

**Tom:** "What factors limit the availability of awards?"

**Billy:** "Most people don't realize that shows are driven by the budget. Local and regional shows must finance themselves. An award package is the 1st, 2nd and 3rd award for each category. Local clubs go into their communities for sponsorship of the packages. They must get enough packages to cover the categories with the largest historical representation at a minimum. If there aren't many extras, there won't be many splits"

**Tom:** "So now you have a table of build-ups in front of you. How does IPMS judging proceed?"

**Billy:** "It's similar to a gymnastics meet. There are two tiers of competition. First there are the compulsories. These are things you have to do well: proper fit and alignment of parts, decals, smooth and uniform paint job and resolving the seams. This usually eliminates more than half of the entries. Those that pass the first round are then judged on the basis of the level of difficulty, technical proficiency, artistic interpretation and presentation."

**Tom:** "How do you see the criteria being different for figures?"

**Billy:** "For one thing, the eyes must be well done. The skin tones, lips, hair and hands are also important to giving the figure a sense of realism. There is also the added challenge of capturing fabric or metal parts. Despite the differences, there are still many elements common to all types of modeling."

**Tom:** "What do you think is going to change things?"

**Billy:** "Participation is the key. If non-military figures start appearing in larger numbers, they will get a fair shake"

I also set up a meeting with Billy and those I have come to call "the Local Talent". We all brought build-ups as examples. During our discussion, it was suggested that figures could be divided into Real/Historical or Entertainment/Fantasy categories. The Real/Historical category would most likely be for military figures, divided as in the standing IPMS category system. The Entertainment/Fantasy category could then be split into Live Action and Illustration/Cartoon subcategories.

A month or so before the show, Billy asked me to serve as the Figures Head Judge. I was concerned about a conflict of interest as I had every intention of competing. I was told that my job would be to make the necessary splits of the entries and be sure that the results were turned in to the show administration. Billy assured me that there would be more than one category and



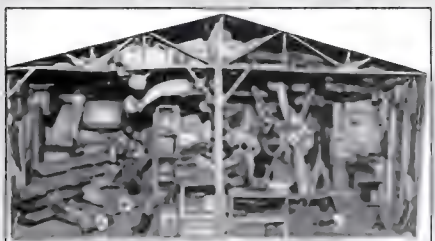
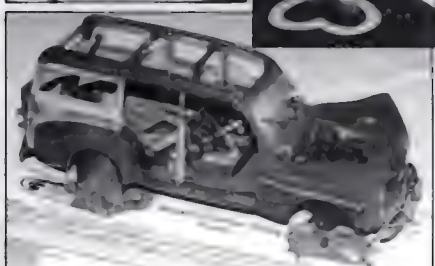
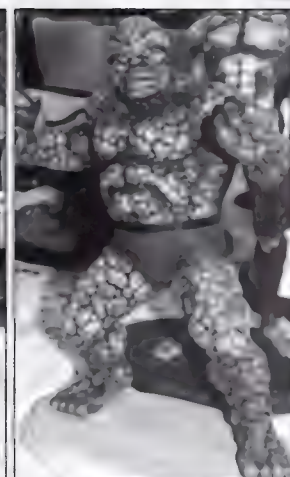
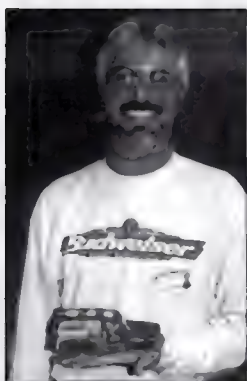
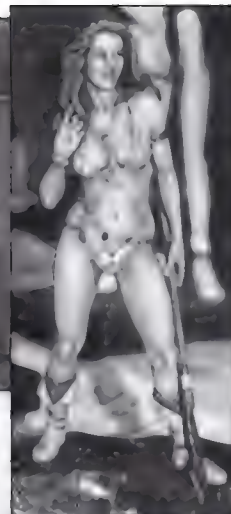
that I need only make sure that I was not judging the category I was competing in. What an opportunity!! Needless to say, I accepted his offer.

The big weekend finally arrived. The dealers area was split between two rooms. As expected, the kit selection was predominantly military with some automotive stuff mixed in. Of course, Billy "The Tool Man" Carr was there. In total, there were 670 entries from 116 modelers. In Figures there were 62 entries done by enough different modelers to support some splits. The 28 military figures were split off into Mounted and two Dismounted groups. The remaining sci-fi/fantasy figures were split into Girl kits, Horror and Dinosaurs. This wasn't exactly consistent with the alternate category system but it made sense that day.

No one else at the judges meeting volunteered to help me so I recruited fellow Gremlins, Bob Combs from New Mexico and Mark Dean from Boulder to help me judge the military figures. None of us had military entries. To judge the sci-fi & fantasy kits, I was fortunate to find AFM's Anthony Mestas, his friend Mike Franzini and Kris Cartwright, also one of "the Local Talent." I can't thank these guys enough for helping out that day.



Above: Charles Zellman and his First Place Girl Kit "Kathy," Right: Sailor Jupiter by Tom Grossman



L to R CW: Jimmy Harris & his Rusty Woodie; Sailor Mars by Tom Grossman; Julie Newmar Catwoman by Bob Combs; Second Place Horror "The Thing" by Tom Wilborn; First Place Horror "Fritz" by Steve Riojas; Sci-Fi Entries; "He Who Dies with the Most Toys is Still Dead"



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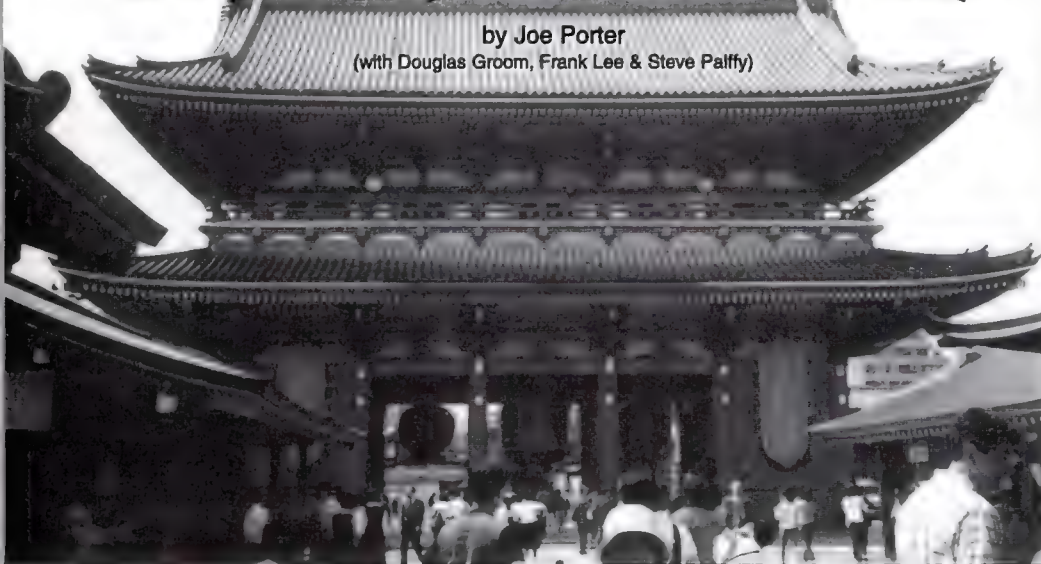
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# BAND OF THE RISING SUN

by Joe Porter  
(with Douglas Groom, Frank Lee & Steve Palffy)



Gateway between Sen-sou-ji shrine and the Asakusa-jinja shopping district. In the center hangs the largest Japanese lantern in the country.



Our intrepid band of merry men enroute to Japan. Left to right, front row: Fred Medel, Frank Lee, Doug Groom; second row: Joe Porter, Steve Palffy.



The Tamiya/Con winners' display booth at the Modelers Club Exhibition. We've been joined by Moto Suzuki of Tamiya America.



At the Tamiya booth at the Shizuoka Hobby Show, we meet two of Tamiya's designers, Yorinao Satoh & Hiroyuki Tamura. Tamura-san is the manager of the armor kit planning and development section and stands next to his pet project, the Dragon Wagon.

In the arena of scale model competition, modelers have grown accustomed to trundling homeward with plaques, ribbons, and trophies in recognition of their accomplishments. Most hobby awards hold a keepsake value of "I was there and won," with no more real worth than that attached to the victory. There is, however, a brass ring like no other - an award that carries with it such a stunning prize, it absolutely demands that all available modelers step into the ring and give it their best shot.

For the past five years, the Japanese plastic model company of Tamiya has held an annual contest at their U.S. headquarters (Tamiya America, Inc.), in scenic Aliso Viejo, California. There are no fees or memberships associated with Tamiya/Con, which boasts numerous categories encompassing all areas of plastic modeling. Held in March, the contest is also an extravaganza of plastic ecstasy, with seminars, sales, tours, door prizes, and even RC demos on Tamiya's very own racetrack out back. The biggest rule at Tamiya/Con is that all entries must be a Tamiya product, or else focus around a Tamiya entry in the case of dioramas and conversions. Tamiya America takes care of all the logistics, and a group of engineers and technicians from Tamiya Japan comes in to do the judging. The awards are spectacular; heavy green marble obelisks with engraved black brass plates.

And then there's that brass ring - actually four of 'em. When the judging is all said and done, the judges and the directors (Japanese and U.S. officers) go back through the room and award four special prizes. These are Most Original, Best Finish, Director's Choice, and the Tamiya Master Modeler trophy. And attached to these four prizes is an all-expense paid trip to Japan.

Now, stop and think about this for a

moment. Ever been to Japan? Ever seriously plan on going? Ever been to a contest where the sponsor takes the winners overseas for a week? The world's largest plastic model company wants you to build their products. They want you to bring them to their free show. And if you are victorious, they want to take you to see how it all happens and show you the time of your life.

The purpose of this article is to not only enlighten you about Tamiya/Con and get your juices flowing enough to get out to California, but to stress what the trip entails and what an honor it is to be a part of it. Between March and May, when we left for the Far East, I tried to do some research on Japan and past Tamiya/Con trips, aided by a very comprehensive packet sent by Tamiya America. By the time the trip had ended, the four of us had decided that these are the essential rules:

1. You are going to Japan as an ambassador of the U.S. and the American hobby scene. Remember this above all else.
2. You will have to get a passport, if you don't have one. Including rush handling, this costs about \$115, an incredibly small price to pay for this trip.
3. You'll be doing a lot of fast moving between the airport and hotels, and you'll be carrying it yourself. Pack smart. Make sure your checked bag is sturdy and has wheels.
4. When meeting someone for the first time in Japan (a formal introduction, that is), you are expected to produce a business card. Japanese who do not have cards at their place of business generally have personal cards printed, similar to the greeting cards which Americans used in a bygone era.
5. Learn to bow. It is both expected and appreciated that when you meet someone, at least a cursory nod of the head is given. A deeper bow indicates greater respect and deference.
6. Get a Japanese tape from the library and try to learn a few key phrases. This is not easy, and most of what you learn will be from your hosts. Both men and women are greeted by adding "-san" to the last name (i.e., Tamiya-san). Good day/evening is "konichiwa" (ka-nee-shee-wah). A simple thank you is "arigato" (ah-ri-gah-toe). The effort to speak the language is more appreciated than you can imagine.
7. You will be using chopsticks extensively. Start practicing immediately.
8. Every possible expense on this trip is paid for by Tamiya. How much you spend on souvenirs and at the model shops will depend on your personal taste and finances.
9. You will be encouraged to donate your winning entry to the model museum at Tamiya headquarters in Japan. This is a great honor, and you'll understand why when you see their museum. It is like walking through



history. Build for the show while keeping in mind that your entry, if it's a winner, will find a permanent home in Japan.

With that said, here's what the Tamiya Travel Club - 1999 Tour experienced, written in the first person narrative so you can come along with us.

#### Day 1 - Wednesday/Thursday

I am to meet my traveling companions at L.A. airport, and as they are all Californians, my day begins a bit early in Missouri. Airline tickets from St. Louis to Los Angeles were provided by Tamiya, an additional courtesy which overwhelmed me. CPT Brett Avants, one of the finer members of the species, graciously volunteers to pick me up at 0445 and get me to the airport. (Thanks again, Brett.) Following a brief stop in Denver (Motto: Welcome to Denver. To enable you to see as much of our new airport as possible, your connecting flight will depart from the furthest possible gate), it's on to LAX, where I meet the group at the gate. We are, I am pleased to say, a mature and worldly group, and I can't imagine a better group of "strangers" with which to spend a week. Our group is comprised of Steve Palffy, salesman for Home Depot, who won the Master Modeler award with his 1/35 Dragon Wagon; Frank Lee, Supervisor, Creative Resort Marketing Communications for Walt Disney Attractions, who won Best Finish with his aluminum foil-plated F-15 Eagle (quite frankly one of the finest models I've ever seen); Doug Groom, pilot for the California Department of Forestry, who won Most Creative with a modified 1/16 Sherman; Fred Medel, a customer service representative for Tamiya America, who is our escort on the trip; and me, Joe Porter, who won Director's Choice with a diorama featuring a 1/35 German half-track.

It's an eleven hour flight from LAX to Narita Airport, and Japan is 16 hours ahead of U.S. Pacific Time. Time is against us on the flight over - we leave at 12:30 in the afternoon on Wednesday, and arrive at 4:00 on Thursday afternoon. International flights only allow one carry-on bag per person, so I repeat - pack smart, remembering that a big chunk of that carryon is probably going to be your models. The flight goes surprisingly quickly, and takes the northern route up over Alaska and the top of the globe, with eleven hours of actual air time. (Wearing comfortable clothing is a must on the flight - you're going to be in these clothes for quite a while!)

After passing through customs at Narita, we are met by Moto Suzuki and Hiro Hane, who will be our constant companions during our stay in Japan. We take the Narita Express south to Tokyo, and then change to the Hikari Shinkansen bullet train to Shizuoka, where Tamiya is headquartered. During our jaunt through the Tokyo train station, I'm impressed by several things. To start with, Japan is amazingly clean, especially considering the phenomenal number of citi-



A view from the balcony of the Modelers Club Exhibition on Saturday afternoon.

zens. Then I begin to notice that no one is bumping into anyone. The simple civility and respect afforded to other humans continues to impress me throughout the trip. The Japanese seem to possess a built-in radar ingrained in them over the last several thousand years, which dictates that rudeness is not to be tolerated. Don't get me wrong - the Japanese enjoy their relaxation time, but it seems they feel such relaxation must be earned by a good day's work.

Our hotel, the Hotel Century Shizuoka, is quite close to the train station, and provides luxurious accommodations for the first four nights of our trip. After we check in, it's out to dinner for genuine sushi at one of the area's finer eateries. It's a meal I won't soon forget, and like everything else on this trip, it's first rate.

We're all a bit loopy from the flight and the jet lag, and the first night proves to be strange. Everyone varies in their sleeping habits. The accommodations are wonderful, but my body clock is having one helluva time setting itself.

#### Day 2 - Friday

It's a beautiful morning in Shizuoka, a small city some 115 miles south of Tokyo. We'll be enjoying pleasantly warm weather with light intermittent rain during our entire trip. Breakfast at the hotel is followed by a quick stop at Tamiya headquarters, where we check our models and then take a shopping tour. Shizuoka moves at a much more conventional speed than Tokyo, and Westerners are a rare sight aside from the convention center. The courtesy is even more traditional here than in the

larger cities - there is nodding with virtually everyone we encounter, a deeper bow showing a higher degree of respect. Hotel clerks, shopkeepers, people on the street - all pass and greet with a courteous nod, and I am starkly aware of the vast differences in our cultures. We exchange dollars for yen at a local bank and at the hotel, getting a fine rate of 123 yen to the dollar.

After a wonderful lunch (I had hire katsu, a marvelous fried pork), we move on to the Modeler's Club Exhibition, held in a beautiful arena called The Grand Ship and sponsored by Tamiya. This exhibition is just

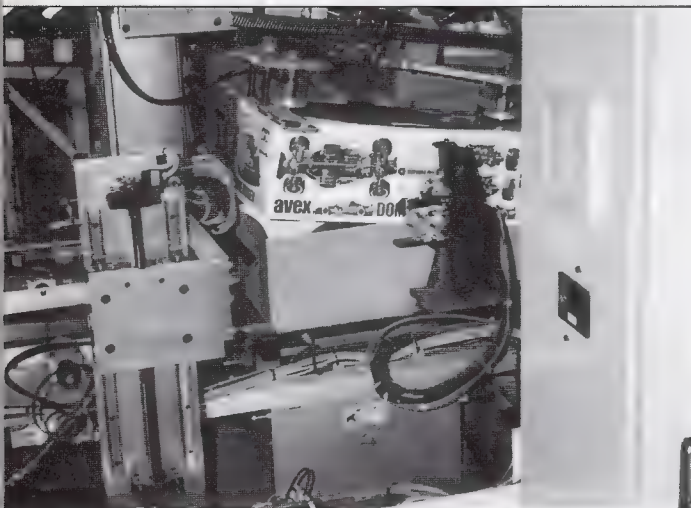


Unfortunately, I don't have the name of the builder, but check out this scratchbuilt 1/35 scale landing craft spotted at the exhibition.





At our Monday meeting with S. Tamiya, in front of the statue of his father, who founded the company.



On the production line, an RC car box gets a lid



In the basement of headquarters, a mini-factory tests all the new molds before they are sent to the production line.



The museum room which houses all inactive kits since Tamiya began.

beginning to be set up today, and is an amazing concept - over 80 model clubs will be represented, each club having several tables with their models on display. No contest, no prizes, just a sharing of the hobby and ideas. It's a rollicking good time. We spend a while setting up our models in a special booth provided by our host, and are interviewed by the staff of Art Box, who publish Model Graphix, Armor Modelling, and Scale Aviation. Next, it's on to the Shizuoka Hobby Show, the national expo where all the Asian (and many Western) manufacturers gather to show their latest wares. Tamiya is a huge presence at this show, anchoring one whole end of the convention hall with massive displays of their kits, paints and tools, and RC cars. Mr. S. Tamiya, the patriarch of the family and the company, is on hand autographing his new book, *Works of Tamiya*, which may be published in English soon. We learn that Tamiya is the world's largest model company, and 80% of their sales are in Japan. There are over 500 employees at Tamiya, and their annual sales consist of 30% plastics, 45% remote control, and 25% paints, tools, mini racers, and educational models. That evening, we meet up with Yoshi Dodo and Kinji Hirai, the former and present directors of Tamiya America, and enjoy an amazing dinner of kushi katsu, which is an endless variety of fish, meats, and vegetables deep fried on a stick and prepared before our very eyes. As with every meal we have, it is a colorful presentation, with numerous small dishes at every serving offering a variety of spices and tastes. This is a raucous and splendid time, as the restaurant encourages us to eat at least 40 sticks. I think we stopped at 17. On the stroll back to the hotel, I pop into a Family Mart (Japan's third largest convenience store chain) for some instant coffee and creamer. The Japanese drink mostly tea, but as a coffee addict, I just gotta have that java first thing in the morning!

#### Day 3 - Saturday

Another lovely breakfast at the Century Hotel, then we spend the entire day between the Modeler's Club Exhibition and the Shizuoka Hobby Show. The exhibition is in full swing today, and we meet dozens of wonderful people from the model clubs of Japan, who are extremely gracious and the friendliest people I've ever met at a model club gathering. The overall quality is stunning. Scale modeling is huge in Japan, many times larger than it is in

the U.S. A vendor area is packed with bargains, and we surge into the crowded room and find several great deals. We have several translators available to us, though we are always surprised at the number of Japanese who speak English very well. (The study of English is required in the schools, and although most can read it perfectly, it is not always so easily spoken. Their English, however, is always much better than my Japanese!) Another delicious lunch is followed by a visit to Rainbow Ten hobby shop, one of the finest shops anywhere. They have everything, and I do mean everything. A lot of money changes hands here. At the end of the day, all of the modelers at the exhibition move upstairs to a ballroom, where Tamiya has catered an entire dinner (with beer) for the modelers simply as a show of thanks. I continue to tell myself that Mr. Tamiya definitely knows what he's doing! We try not to eat much, as Moto and Hiro take us out afterwards to a sumo restaurant, where the meal must have been 20 courses. I feel like a sumo by the time I get back to the hotel!

#### Day 4 - Sunday

We spend most of the day seeing some of the sights in Shizuoka. First up is a trip to the Shogun Temple, the Kuno-Zan Toshogu Shrine, which requires climbing over 1,100 steps to a series of shrines overlooking the ocean. These shrines date back to 1603, and mark the history of the shoguns, a military ruler of Japan who exercised his authority under the consent of the Emperor. It is unbelievable. We take a gondola over a scenic valley to an adjoining mountaintop for lunch and shopping at some of the local stores. After descending the steps (a much faster journey than the climb upward), we stop off at one of the local fish markets, which is doing a brisk business. Most Japanese staples are purchased fresh, owing to the large percentage of vegetables, fruit, and fish in the national diet. Steve, who once ran a tropical fish import business, impresses all of us with his knowledge of what's on display, and strikes up several conversations with the fish vendors.

As we pass by the massive port of Shimizu, Hirai-san tells me a lot more about Japan. There are 115 million people in this country roughly the size of California. 70% of the land is mountainous and 10% is dedicated to agriculture, so conditions in the developed areas are extremely crowded. Well situated apartments in the center of a city will cost



over \$1500 a month, have four or five people living there, and take up perhaps 600 square feet. Cars are the #1 export, along with motorcycles, automated machinery, production line robotics, semiconductors, and 200,000+ ton ships. I had no idea that Japan was the world leader in ship production, and the construction bays are evident at Shimizu. Japan is typically the largest consumer of fish per capita each year. Meat is very expensive, as raising livestock takes up too much valuable land. Rice is a prevalent staple of the diet and the culture. Men live to an average age of 80, women 85, and the population is over 99% Japanese.

After returning to the exhibition to pack up our models, we are joined by M. Tamiya (S. Tamiya's son-in-law) for an elegant dinner of Kobe beef, specially groomed meat which is brought to the table in raw strips and then cooked in tabletop pots by the patrons. It's all you can eat in two hours, and the chowing is fast and furious. Another incredible meal courtesy of our hosts and new friends.

#### **Day 5 - Monday**

After our fourth and final breakfast at the Century Hotel, it's the part of the trip we've all been waiting for - the Tamiya tour. Tamiya has five different buildings in Shizuoka, and is a dominant presence in the city. The headquarters is a classy and elegant facility. The lobby houses a collection of sports cars which Tamiya has sponsored and purchased, along with a large museum housing all of the active models. A separate museum down the corridor holds the Tamiya history - all of the inactive products, back to the time when Tamiya produced wooden ships. It's a trip down memory lane for four men in their 30's and 40's who remember so many of these treasures from our childhood years. We have a very pleasant meeting with Mr. S. Tamiya, and have the opportunity to share our thoughts of his country and his company. It is evident to us by this time just how powerful this man is, and what a large operation is housed under the Tamiya name. We tour several of the factories, witnessing many different phases of the production process. The official modeling portion of the trip is now over, and our hosts could well have packed us up and shipped us back to the States; but following a lunch at Denny's (with a Japanese menu), it's back on the bullet train to Tokyo for two days of sightseeing and shopping, accompanied by Hirai-san, Dodo-san, and Suzuki-san. This again bears witness to the generosity of our hosts and their willingness to see that we enjoy our selves.

The next two nights are spent at the Blue Wave Inn Asakusa, not far from the heart of Tokyo. After we've checked in, it's off to Akihabara, also known as "Electric Town", which has to be one of the world's largest electronic districts. There are hundreds of stores, one after another on a main boulevard, selling every conceivable electronic device and appliance. Monday night's dinner is dubbed "Japanese pizza" by Moto and Yoshi, and is another sumptuous cook-it-yourself feast, featuring monja, okonomiyaki, and yakisoba. Moto, who has been working at Tamiya America for about 18 months, has really been looking forward to this one, and we're not disappointed!

#### **Day 6 - Tuesday**

Directly behind the hotel is the Sen-sou-ji shrine, another monument to Japan's cultural heritage. It is a massive attraction with several outbuildings and gardens, and leads us directly into the Asakusa-jinja shopping district. This is where the trinkets and souvenirs I've been looking for are found - kimonos, fans, local delicacies, swords, and so much more, in hundreds of small booths and shops. It is an amazingly festive atmosphere, and we are greeted by new sights and wonderful smells at every turn. We zip back to the main train station to pick up Fred, who has stayed an extra day in Shizuoka to help with Tamiya's latest RC car. The entire afternoon is spent shopping, including the Kiya and Yamashiroya hobby shops (more scale model ecstasy) and the Ameyoko shopping district, one of Tokyo's largest. It is a maze of thou-



One of Tamiya's top artists puts the finishing touch on new box art.



In the heart of Tokyo - a scene from Akihabara, also known as "Electric Town."

sands of shops and restaurants, and we move along in a sea of people. Dinner is sukiyaki, our final dinner in Japan, at an elegant restaurant. We are served by two ladies in traditional kimonos, and once again the meal is prepared right on the table. Dinner is followed by two hours of karaoke at a club where private rooms are rented by the hour. Karaoke is a fond pastime in Japan, often shared by coworkers and entire families. We quickly learn who can and cannot sing in our happy little group. There are several songs I will never be able to hear again without wincing - and smiling.

#### **Day 7 - Wednesday/Wednesday**

We squeeze in a few more hours of shopping in the morning, then it's off to a central airline facility in Tokyo where we check in our bags, have lunch, and take a nice bus ride back up to Narita Airport. Our flight has much more room on the way home. We leave at 4:30 Wednesday afternoon, and arrive in L.A. at 9:30 Wednesday morning. We've repeated a whole day, and we're starting to feel it. After clearing customs, we say our farewells. It's back through Denver and on to St. Louis for me, with more memories than I can possibly pack into this article of a week that will remain with me always. Very special thanks are offered to S. Tamiya, M. Tamiya, Kinji Hirai, Yoshi Dodo, Moto Suzuki, and Hiro Hane for their extraordinary grace and hospitality during our visit to their country.

For information on attending Tamiya/Con 2000, you can call Tamiya America at 1-800-TAMIYA-A. Get out there and grab the brass ring. You'll be glad you did.





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# FANTASTIC ACTION!



Rinoa Heartilly



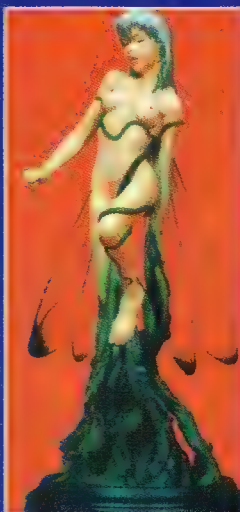
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All the action from one of the hottest video games on the market! These new action figures from Bandai have exquisite detailing. Start your collection now!



Jaguar Models introduces another masterpiece from Susumo Sugita, a two figure piece entitled "Beauty and Her Champion" in 1/9 scale. This superbly cast resin set continues Jaguar's fine series of fantasy pieces.

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## FROM THE LAIR OF THE Craftbeast



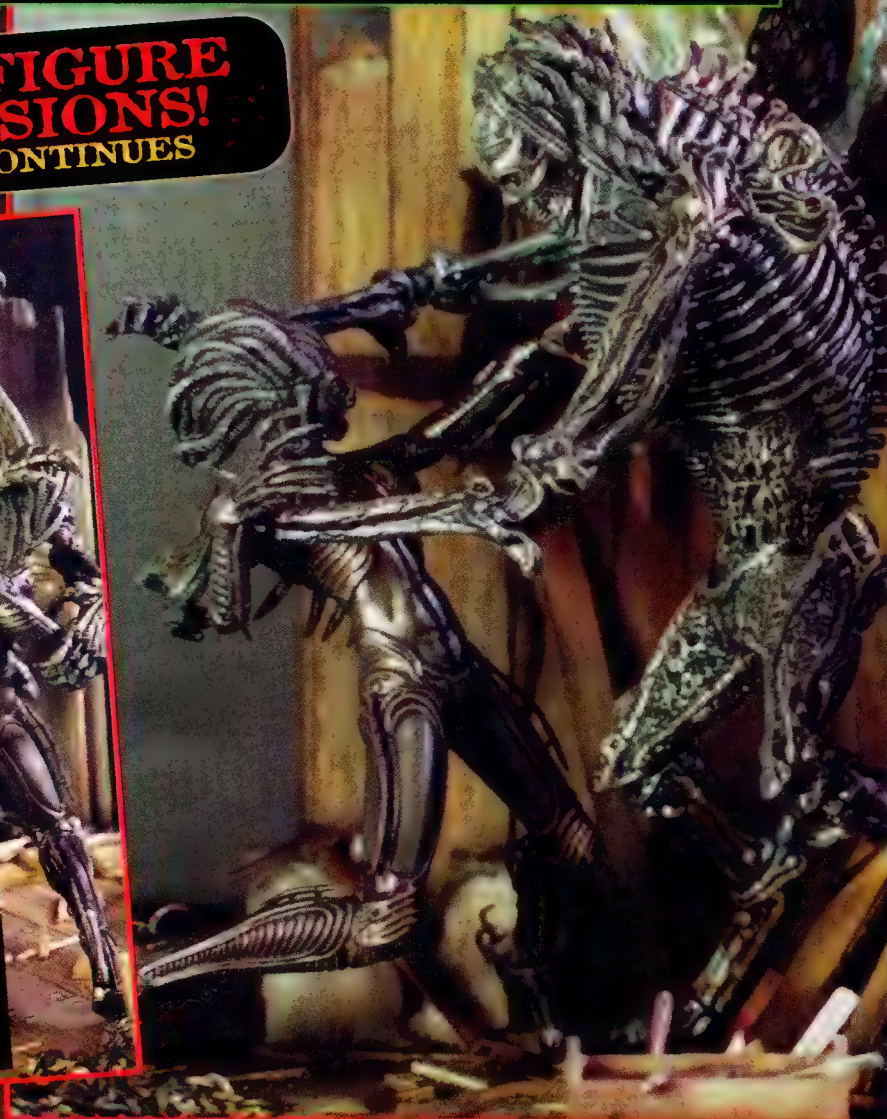
With  
**Bill Craft**



### ACTION FIGURE CONVERSIONS! THE SAGA CONTINUES



Back by popular demand. Another installment in the continuing saga of action figure conversions started back in issue #24.



Hello out there in model landboys and girls. It's time once again to play with our toys. Toys in this case being two of the MacFarlane action figures in their 'Maniac Series' line. The specimens I would like to deal with are from the film, "Species II." A classic fright film about the alien entity known as Eve, having been reborn for this film, and Patrick, her outerworld would-be mate, linking up, to put it bluntly, for some ravenous monster sex. The plan is to populate the Earth with their own deadly species.

All right, the film was a dud, ok! Geez, you people are so picky. Anyway, what I want to talk about are the two creatures, Eve and Patrick. Here again is one of those cases where no kits exist (to my knowledge) of the male creature. With Eve, or

Bill, if you prefer, kits are all over the place. What I wanted to do here was to create a diorama featuring the two horny beasties from space in a setting from the film. I wanted them locked together in combat, not just standing there in a face off. I must have posed these figures a hundred different ways and propped them up with all kinds of stuff before I decided on the pose. I wanted both figures' head profiles to be recognizable from one side, so I had to be careful about the positioning of the bodies. Another important part of the two figure set-up is the eye to eye contact. Regardless of the pose or body positioning the eyes of the two opposing figures have to meet, especially if they are grappling with one another.



**OUT OF THE PACKAGE  
STERILE POSE.**



The MacFarlane figures are expertly sculpted. It's too bad that companies like this have this policy of not listing the sculptors of these figures somewhere on the packaging. They are licensed figures after all. I would like to know who sculpted these things. Oh well! Enough whining. On with it.

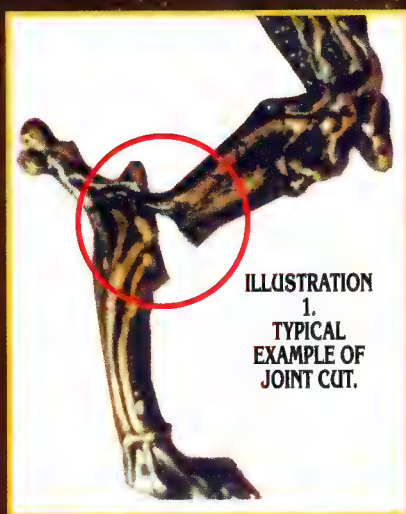
First, a word about cleaning the seams on the figures. These figures are made out of what I call a medium soft plastic except for some smaller detail areas that are of the softer, more flexible variety. The weapon of choice that I used to even out the seams is a small rounded metal file. Since there exists a wealth of detail on these figures, the seam lines blended in really well once removed. I worked the file in a circular motion back and forth and up and down on the seam lines. The reason for this is simple. If you stay at the same angle and in the same place for a period of time, you will get flat spots. Always work the circumference of the area, especially if it is a cylindrical. In some of the trouble spots I used a fine sand paper dipped in water and worked in a circular motion to smooth out the areas. This process is called, wet sanding.

The PATRICK creature is designed to be posed in his natural, all four position, so some creative cutting was necessary for the grappling sequence I wanted. Here is a general guideline for cutting and repositioning these cool multi-jointed plastic wonders. You always want to cut at the joints of the figure. I always cut on the opposite side of the direction in which I want it to bend. See Illustration 1. I also dislodged one arm joint and one leg joint to get away from the stagnant straight up and down look. The head was also dislodged and angled to show more articulation. A total of four cuts to reangle the arms and legs and three dislocations of joints created the pose I wanted. Magic Sculpt™ was applied to all joints and reangled limbs and in the cases of the realignments, sculpted in to blend with rest of the body.

EVE is very articulated, so joint cutting was not necessary. It was a simple matter of matching up where PATRICK was to be grabbing her and gluing the joints in a locked position with super glue. Magic sculpt was applied to all the seams and exposed joints were sculpted in to blend with the natural figure.

The factory paint jobs on both figures were very good. In my opinion the best in the biz, bar none. A fluid re-rendering is now in order, since what we have here now are solid, one piece models.

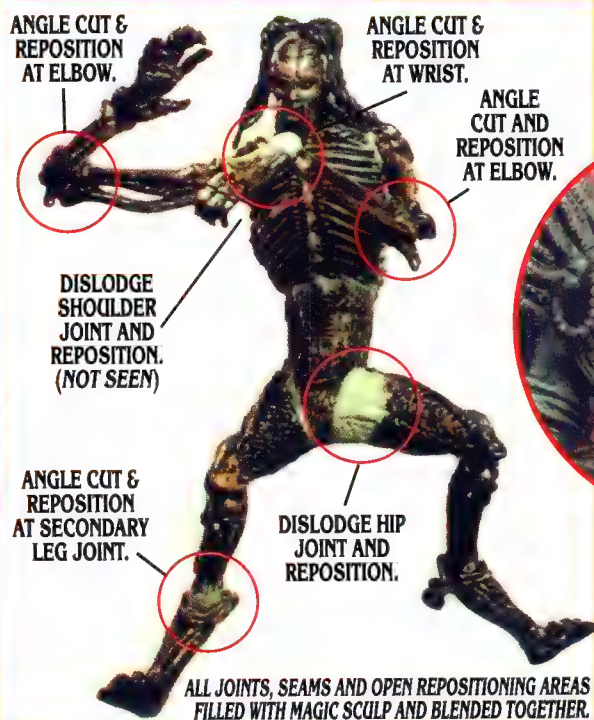
Painting being subjective as always, I'll let you guys and gals do your own thing here. Helpful hint: I base coated both figures black. At this point they are both dry brush heaven material.



**ILLUSTRATION  
1.  
TYPICAL  
EXAMPLE OF  
JOINT CUT.**



**OUT OF THE  
PACKAGE  
STERILE POSE.**



**IS THIS  
TRUE  
LOVE  
OR  
WHAT?**

**LEFT SIDE ARTICULATION POINTS  
GLUED INTO PLACE,  
FILLED WITH  
MAGIC SCULP  
& BLENDED.**





The climax to 'Species II' takes place in a barnlike structure. I would have preferred something more elaborate, but one must take what one is given I suppose. With this in mind I decided to construct a mini set, or diorama if you prefer, as the center stage for my converted figures.



1  
An old wooden speaker stand and a discarded wooden cassette rack that was made of thin balsa wood became the core of the base. My trusty exacto miter box and saw came in very handy in cutting up the pieces.



2  
I decided to angle the set on the base as to not make it static. I cut the balsa wood into plank sections and actually nailed them on the base board with small mini nails.



4  
I also wanted some rafters above the set, which will later be suspending an alien egg sack. I got a bit carried away before this photo was shot. I started testing a wash on one of the walls to see how my weathering treatment was going to look.



I really wanted a distressed look to the wooden structure. I settled on good old watered down flat black. Starting from the top down, I let the mixture soak in. I made it lighter in some areas and darker in others so the wood would not have a consistent same color look to it.

I wanted the walls to be really barnlike and in a state of disrepair. It adds to the atmosphere of what I wanted to achieve. Nicely finished walls would be too clean looking. The pieces for the walls were put together with super glue. Here again, because of the angle, you have an angular point and not a single flat rear wall.



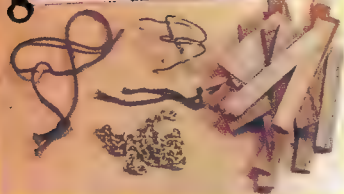
6  
After a bit of soaking, making sure all the pieces were coated, I first drained the mixing cup and poured out the contents onto a newspaper for drying. Then it was a simple matter of breaking out the old tweezers and gluing them one by one onto the base floor.

I also wanted bits and pieces of scrap wood on the floor that is thrown about. I took all my tiny pieces and gave them a bath in a watered down black solution. Some of the pieces are too small to hand paint, so this method proved quite effective.





8

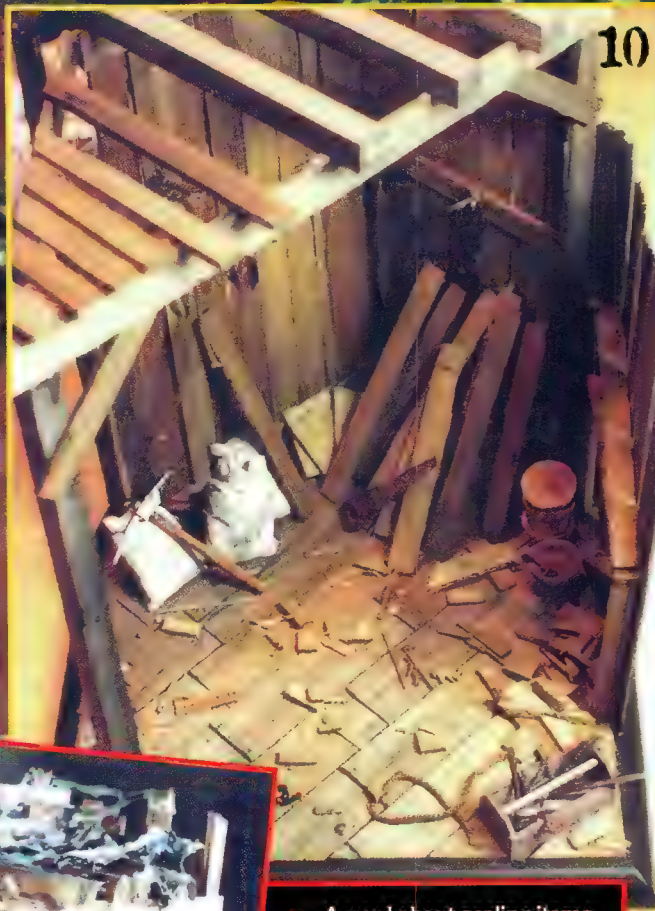


Small drinking straws, pieces of twine, small chains and assorted pieces of balsa wood along with an array of goodies I found at an arts and craft store gave me the finishing touches to my project.

9



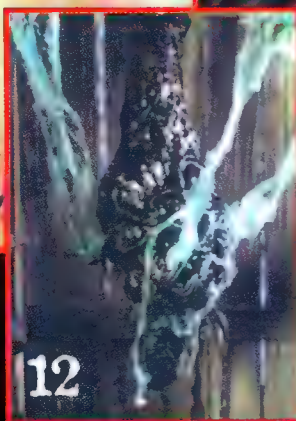
10



11



12



The only thing that remained for me to do was to recreate one of the alien cocoons that hung from the rafters. After checking out reference photos and the film once more, I broke out some Super Sculpey and went to work on the cocoon sack and tendrils. Plastic wrap was twisted and stretched over the finished painted piece and then melted somewhat with a cigarette lighter. This created an interesting transparent vein effect which was then given a treatment with transparent air-brush colors of blue and green to make it look like alien secretions.

13



Plastic wrap was twisted and stretched over the finished painted piece and then melted somewhat with a cigarette lighter. This created an interesting transparent vein effect which was then given a treatment with transparent air-brush colors of blue and green to make it look like alien secretions.



A word about scaling items used in dioramas. In the immortal words of 'Mac Daddy' Bob Egrini, "When you are not sure if an item is in the proper scale to your figure, just put the item in question next to the hand or foot of your beastie to see if it looks too big or too small in comparison." Words to live by my fellow diorama specie rangers.

A special thanks goes out to the astonishing Mr. Jim Bertges for supplying me with a press kit from "Species II," that contained a bunch of reference photos, which I used in the creation of this diorama.

Well, there you go. If I can survive yet another encounter with customizing action figures, you can too. So until next time when the monsters meet, keep your modeling fun.

Questions or comments:

Bill Craft

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# Building those 'Bots from Mystery Science Theater 3000

by Gary Glover

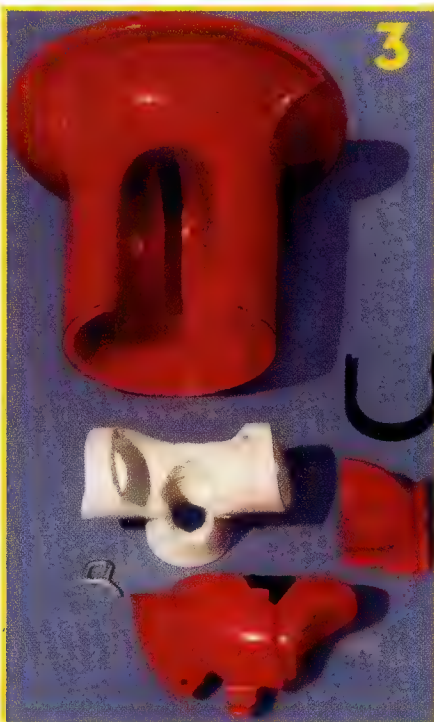


I'm sure you've caught a glimpse of the show before as you surfed through the channels. It's the one with the three silhouettes in the corner of your screen in theater seats. Two robots and a human are poking fun at some really bad "B" movies. That show is the Peabody award winning cable cult classic, **Mystery Science Theater 3000**. I have been a fan of the show for the last 7 years of its 10 year run.

The robot costars of this show are a scratch model builders dream. The "Bots" were first designed by one of the founders of MST3K, Joel Hodgson. Streamlined and refined over the years, they were constructed from such novel modeling items as Tupperware parts, salad bowls, bowling pins, soap dishes and sporting goods! Given a final finish of Testor's metal flake, they become the pop culture icons we know and love.

Assembling the robots is the easy part, it's finding or making all of the components to start with. (Prop builders and fans alike of the show have been making and trading hard to find Bot parts for years. You can email me for a list of folks with parts.) As I plan on describing how to construct both of the Bots, I will begin with the easier of the two, Tom Servo. He's the sporty red barrel shaped fellow. Servo is intelligent and a bit inflated, has a marvelous singing voice and considers himself a "chick magnet".

Let's begin with a description of all the necessary parts (**Photo 1**). A trip to your local candy shop in the mall should secure you an "Executive Snack Dispenser" from Leaf Industries. It is a gum ball machine and will cost about eight dollars. You will need a second lid, so buy two of the gum ball machines. His barrel-like body is actually... a barrel! Made in the early 70's by New York vinyl, it is nearly impossible to find. It stands almost 8 inches tall. (Quality, hollow resin recasts are now available.) Under the resin barrel is the white "hover skirt." This is a salad bowl or Halloween candy dish called a Trick or Treat Boo Bowl. It's 11 and a half inches across the bottom, 5 inches across the top and 5 inches high. The black attachments on the outside of the bowl are vacuum formed, styrene copies of a Tyco Turbo Train engine. Servo's white shoulder pieces are also vacuum formed



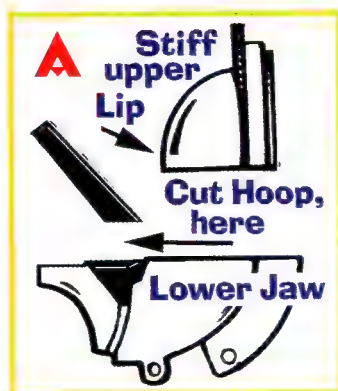
plastic of an out of production Eveready flash light lens cover. The hands are from an old hobo ventriloquist doll. The springs and upper arm come from a Cmore Butz doll, a novelty toy that dropped it's pants and "mooned" fellow drivers. Odds and ends of PVC tubing and three cans of Testor's Ruby red metal flake finish up our shopping list. I know you're all saying, "Gee, these seem like easy, every day items we all have in our home." For me, a large part of the fun of making these robots is the challenge to find all the original parts. I have been searching and collecting these items for 5 years and have met some of my best friends in the process. (Who says modeling can't be good for you?) [www.Ebay.com](http://www.Ebay.com) is a cool place to search for some of these parts too. Oh, and be sure and tell your wife that these are collectible, one of a kind figures and that you are not a nut for searching through old Salvation Army stores and thrift shops for toys and salad bowls. You can always contact me as well, at [AskBotBoy@aol.com](mailto:AskBotBoy@aol.com) and I will let you know where to find some parts.

Servo will be fully functional, so let's start with his head. Turn the gum ball dispenser over and pry off the black base with a flat head screwdriver. It comes off easily. Tape off the surrounding base and the plastic globe and be careful not to scuff up Tom's clear noggin. Remove the clear dome from the neck of the machine with a razor saw or coping saw and set aside (**Photo 2**).

Take apart the mouth and prepare the remaining parts of the gum ball dispenser to be painted. Remove the black plastic "hoop" on the lower lip of the dispenser. Drill a small hole in the plastic flange on the movable part of the mouth. A three foot string or mono filament line will attach here later (**Diagram A**). Get a half inch "T" PVC connector and cut it to the shape shown. There is lots of room for play on fit, but it must have room for the mouth to move inside the PVC connector. Dry fit and sand or file until it works. It really isn't rocket science here folks, just make it close to the diagram. I used a small picture framing screw-eye (**Photo 3**) and screwed it into the bottom of Tom's brain pan. The string to control the mouth will tie to the hole on the flange, travel across the screw eye and then down through the center of the "T" (**Diagram B**).

I use steel wool or a Scotch Brite Pad and scuff up the mouth and neck of the robot to give some tooth for the primer. It's plastic, so any good plastic primer works. I used a can of Testors to prime everything (**Photo 4**). Let's paint the body, head and lids while we have it apart. The resin recast barrel should be treated like most resin parts and washed with warm, soapy water. Use a one inch key hole bit and cut into the exact center of the top of the barrel. A three and a half inch diameter hole is cut into the bottom of the barrel. This hole will allow you to reach inside the barrel to secure the arms

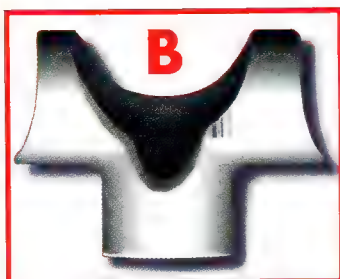




and shoulders later. Using a five minute epoxy or silicon glue, secure a three inch metal bearing to the top of the barrel. Cut the bottom flanges on the bearing to make sure it fits snugly into the recess in the top of the barrel. I also use a one inch wood chisel and remove most of the lettering that said "Money Lover Barrel." The engine block sits a bit more snug with the letters removed.

Paint the barrel and head parts with Testors #1629, Ruby Red Metal Flake. Spray the surface with one or two light coats before you really go for the deep, multiple coats (4) I applied. I always move completely around my parts to make sure all sides and edges are equally glossy, but not runny. There is a fine line between just the right amount and way too much. I'm sure all of you at one time have painted a kit with a can of spray paint. It can quickly become a sticky, runny mess. Find a place where the parts can dry completely for a few days. Did I mention not to touch it until it is dry (Photo 5)?

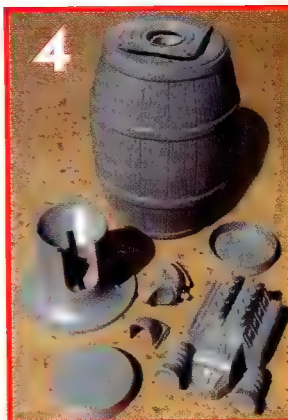
Dry fit the head together to see what should be red or silver. The lower lip and upper beak of the mouth are painted a chrome silver. Krylon silver works well, but do not touch those fellows for at least two full days as that silver paint will always show your finger prints and remind you of just how impatient you were! (Look closely and you'll see mine)! When the silver on Servo's beak is dry, mask off the silver area with a low tack tape and apply the Ruby Red to any surface that should be red. The lids need



the inside area painted, otherwise the true plastic color shows through the clear globe.

Once dry and finger print free, assemble the parts and pass the string through the hole in the mouth and over the screw eye and tie a good knot. I add a drop of glue to the knot so the string never comes off, as it's impossible to reattach the string later. Glue the first inverted lid to the top of the dispenser. Sand or scrap any paint off the dispenser rim and use model glue to hold in place. Run some modeling glue along the inside of the lid and attach the clear gum ball dome with the same styrene adhesive and not super glue. Super glues will cloud or haze the clear part. Top the globe with the last lid and secure with glue. Turn the assembly over and thread the string through your PVC "T," carefully center the connector in the head and secure in place. My PVC "T" has threads on the inside that will help hold the head in place later. Super glue, five minute epoxy or your industrial glue gun will work perfectly (Photo 6). Set the completed head aside for now.

The engine block was originally from a dragster toy in the '70's. The resin copy is also painted the Ruby Red metal flake and the velocity stacks are sprayed silver. Remember; a couple of even coats go a long way with that metal flake, partner! Find the center, front of the barrel, (the lettering was on the front) between the first and second barrel hoop, drill two holes. Place the engine on top of the two holes, and from the inside of the barrel, use a drill bit or nail and mark those same spots on the underside of the engine. Drill corresponding holes and screw the engine into position with some sheet metal screws.



A variety of Tom's components are vacuum formed over master molds or parts. His shoulders and turbo trains are formed from .060 and .030 white styrene respectively. I made my own vacuum forming machine for about twenty dollars of easy to find parts. I use my wife's twelve horse power vacuum cleaner (after I assured her it should still work when I am finished) to pull the hot plastic down over my master molds of the flash light hoods and resin copies of the trains. If you are interested, Micro-Mark (1.800.225.1066) sells a great "how to" book on the subject of making and using a vacuum forming machine (Photo 7). The shoulders are trimmed and a curve matching the barrel is cut from the underside of the plastic shoulders. Placed parallel to each other on top of the barrel, two small holes are drilled through each shoulder and the barrel wall. The holes will be hidden when we mount the arms to the shoulders. I use small nuts and bolts or sheet metal screws to secure the vacuum formed flash light hoods to the resin barrel.

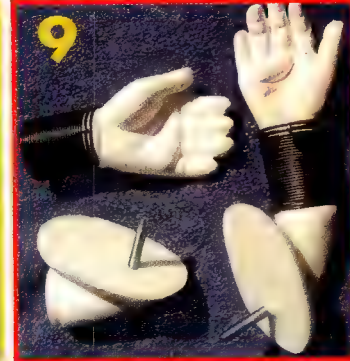
The remaining Servo arms and hands are copies cast from two part resin. I have made an assortment of one and two part RTV molds from the original items I have found over the years (Photo 8). These copies are often sturdier than the original part and thus make for a better Bot. CR-300 is the resin I have found that reproduces the features of those originals very cleanly. Purchased from Micro-Mark, it is a product I highly



recommend. It dries a warm tan color and the hands and arms need to be painted a bright white to match the vacuum formed shoulders and hover skirt. Badger Freak Flex works ideally. To attach the arms to the shoulders I use this technique; as the upper arm resin sets in the RTV mold, I push a 2 inch bolt into the hardening resin. This forms a perfect attachment point to the barrel. This is a method originated from the robot inventors at Mystery Science Theater 3000. (Pretty smart!) I drill a hole through the mounted shoulder the same diameter as the bolt in Servos resin shoulder and affix the arm to the barrel by connecting a nut and washer to the bolt from the inside of the body. Repeat for the other side, and use an open end wrench to tighten each complete arm in place.

No arm would complete without a hand and Tom is no exception. The resin hands need to be connected to a flexible spring. Theses springs are not Slinky Jr.'s but a custom made, high tensile steel spring. We can use the spring on the same Cmore Butz doll that the resin arms were cast from. I drill two small holes in the wrist and make a small "U" shaped brass wire that is super glued in place to hold the spring from slipping off (Photo 9). The spring with hand affixed is threaded onto the arm/shoulder assembly.

The base of Tom Servo is called his hover skirt. An all white Décor salad bowl will work in place of the original hard to find "Boo Bowl." Four feet of gray pipe foam







The author on the set with his favorite 'Bots!  
Photo by Tom Seiler

insulation is wrapped around the circumference of the base. A new #11 blade is used to cut both edges of the foam cleanly for a tight fit. I use contact cement on the ends of the foam. Try and find the foam pipe insulation that comes with the pre cut center and adhesive strips. It sticks to the bowl really well. I made an RTV mold of the Tyco Turbo Train and made three resin copies. The same vacuum forming method is used to make duplicates of the Turbo Train. Trim the molded plastic closely to the forms with a sharp pair of scissors and spray all six with a semi-flat black paint. Drill three equally spaced, smaller holes a half inch in from the rim of the bowl. Screws will be used to attach the barrel here. Drill a hole with the one inch key hole bit in the center of the bowl. Tom's Support mechanism goes through here.

The backbone that doubles as the control rod is made of a thirteen inch tall, half inch PVC pipe and some connectors (Photo 10). Two inches from the top of the pipe, cut and place on a straight half inch connector. Glue or screw the connector in place. Find the threaded, black sprinkler type of pipe and cut a two inch section. This threaded end will screw into the "T" connector we previously installed into Servo's skull. But, the most important of the connectors are two, one inch to three quarter inch reducer connectors. These are sandwiched between the top and bottom of the white hover skirt. I pre-drill a couple of holes into these and screw in a sheet metal screw part way. As these are slid up or down on the PVC shaft, they can be screwed tightly into the correct place. The rod should spin freely, but not wobble on the hover skirt (Photo 11). These two adapters will support the weight of the entire robot. Slide one end of the

PVC post into the hover skirt from the top and from the underside slide on one of the reducing couplings and tighten in place.

The six decorative black .030 plastic train engines are placed equally around the hover skirt. They are held in place with glue or a small mechanical fastener (Finished photo, page 1). Set the assembled barrel, hands, arms, etc., over the top of the PVC pipe and hover skirt. Arrange the barrel so that the engine is centered above one of the Turbo trains on the salad bowl. Invert the whole thing and drill matching holes from the hover skirt into the barrel bottom and secure with sheet metal screws. Set Tom right side up and your black sprinkler pipe should just extend just beyond the bearing and the neck of the barrel (Photo 12). The weight of the whole body rests on the bottom PVC connector and it should still spin freely. I use a small dab of 3 in 1 oil to cut down on any friction or binding as the control rod turns. Find his head (I know I occasionally lose my own) and thread the mouth control string down the PVC esophagus, and out the bottom of the control rod. Simply screw Servo's head onto the threaded pipe and tighten so the head still spins on the bearing. One or two extra turns can make the head bind, so find just the right spot. You may even run a dab of silicon glue on the threads before you attach the head.

So there it is, a complete and working 'Bot. One heck of a conversational piece and not too hard to build. Now, polish up your wise cracking, rent a real stinker of a movie, (may I suggest "Congo" or any movie with Adam Sandler in it) sit behind your sofa and have fun riffing the flick! Oh, and one more thought, be sure and remind your wife you aren't crazy!



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Model Kit: The Wolf Man, courtesy of Polar Lights. ©1999 Playing Manis Painted By David Fisher







# Tales From The Blue Queen

Article by Cindy Morgan  
Build-Up & Photos by Mike Morgan



**MYSTERY  
SCIENCE  
THEATER  
3000**



In the not so distant future Janus Company does it again! Brought to life is the crew of the Satellite of Love consisting of Mike Nelson, Tom Servo, Gypsy and Crow T. Robot. The likeness of these guys to the TV show is unreal!

For those of you who may not be familiar with the TV show Mystery Science Theater 3000, let me give you a brief rundown. Mike Nelson is the captain of the space ship with robot companions Tom Servo, Gypsy and Crow. Pearl Forester, an evil woman who wants to rule the world, forces them to watch B and even C movies mostly science fiction. Throughout the showing of the movie, these guys make their costly and sometimes rude comments (which make up for the bad movie). This show was on the air for 10 years with the last 2 seasons on Sci-Fi Channel. Unfortunately, 1999's season would be the last for MST3K. A great loss to us fans of B movies and MST3K.

Now, where did Janus Company come up with the idea to produce an MST3K model? Our thanks and kudos go to Janus crew member Tom Seiler (whose Internet name just happens to be Tom Servo). Tom developed the concept and the engineering. As to sculpting, in Tom's words, Except for Jeff Yagher's sculpture of Mike Nelson, all the parts were created by me, with an assist from Mark Karlin of Mental Mischief who turned my artwork into 3D reality for the name plates and background textures.

In order to make the model as accurate as possible, Tom, Janus President John Ulakovic and artist Gary Glover spent 2 days in the Minnesota studios of Best Brains, Inc. Here they measured and photographed everything, including Mike Nelson! Just to let you know of the credibility of Janus and this kit, both the Sci-Fi Channel and Best Brains Inc. (the creator of MST3K) approved and licensed this model.

On to the model itself! The pieces include: Mike Nelson 3 pieces, Crow 10 pieces, Gypsy

4 pieces, Tom Servo 4 pieces, console 3 pieces, backdrop to base 3 pieces, MST3K logo, and the base itself. There are a bunch of pieces to this so don't lose any! You can expect the usual fantastic quality of Janus. Cleanup was easy. Mold lines cleaned with a minimal amount of work.

The base is made of solid resin and measures 11 x 9. Mike performed the usual cleanup process. It required no putty work. One problem he had though was that the base was slightly warped and would not allow the console piece to fit properly. To fix this, we placed it in the oven at 250 degrees for 15 minutes. When then base was removed from the oven, Mike maneuvered it to flatten it out. Once the proper flatness was achieved, we put ice cubes on it, which cooled the resin, holding it in the proper position. You never can tell what goes on in the Morgan kitchen sometimes even cooking!

Gray automotive sandable primer was used to prime the base. Mike then airbrushed the base with black. After this dried, the textured areas simulating carpet were first drybrushed with Ceramcoat's Liberty Blue. Ceramcoat's Burgundy was then randomly drybrushed over the area. Lastly, Mike drybrushed these areas with Ceramcoat's Blue Heaven. The accordion tube around the base (which is part of Gypsy) was lightly drybrushed with Ceramcoat's Quaker Gray. Dull Cote was then sprayed on the base.

To make the tube a little glossier than the rest of the base, Mike lightly brushed it with a matte sealer.

The MST3K logo name piece, which attaches to the front of the base was base coated in black then sealed with Dull Cote. In order to ease the process of painting in the raised letters and other details, Mike spread a very thin layer of Americana Snow White on a piece of waxed paper. Before the paint dried, Mike laid the plate face down in the paint and slowly

pulled it up off the waxed paper. Only a little fine detail touch up was needed then the plate was sealed again.

The base backdrop is made up of an upper and a lower piece, which forms the outer ring and a flat hexagon piece for the center of the ring. These pieces received the usual cleanup process. The flat hexagon inner piece was attached to the lower piece using 5-minute epoxy glue. Oops, the upper piece was slightly warped. Back to the oven and ice cubes. This process also made aligning the pieces easier. The upper, lower and inner pieces were attached to each other using 5-minute epoxy glue.

At this point, the seams were filled with Magic Sculpt epoxy putty. Any air bubbles were filled with Testors Red Model Putty. When this was all dry, Mike sprayed it with gray primer. The back and the carpet area on the front of this assembly was airbrushed in black and then sealed with Dull Cote. When this was thoroughly dry, Mike used low-tack automotive masking tape and Saran® wrap to mask the black areas, protecting against overspray and handling. A base coat of Ceramcoat's Denim Blue was airbrushed onto the front panel areas. Blue Jay blue was airbrushed over this in a random pattern. Mike then took the Blue Jay blue, lightened it with white and drybrushed it over the area for highlights. When all was dry, it was sealed with Dull Cote. Black was applied to the metal structure, tubing and around to the back edge. Folk Art's Antique Copper was applied over the black. Dull Cote sealed this application. Mike then took Testors Metallic Copper enamel and drybrushed it in a random pattern to give more of a metal sheen. Do not spray Dull Cote onto the enamel. It will kill the sheen effect you need to achieve.

The three lights at the top of the backdrop were base coated in silver. Next two coats of Createx Pearlized Blue, Gold and Red were



brushed in as pictured. When dry, gloss clear sealer was applied over the colors to give them more of a glass appearance.

At this point, the masking on the backside was carefully removed. Mike used the same technique on the MST3K logo on the back as he did on the front base logo piece. The backdrop was then attached to the base pinning with brass rods and gluing with 5-minute epoxy.

The Mike Nelson figure comes in three pieces: the body, head, and the hands holding the steering wheel. Mold seams required minimal cleanup and there were no pinholes to putty. Both the head the hands fit the body cleanly and needed no putty. Mike pinned both pieces to ensure a secure fit when glued.

The body was sprayed with gray primer and the head and hands were sprayed with white primer. Mike base coated the T-shirt area in ivory and then drybrushed it with white. It was then sealed with Dull Cote. Next he used Mold Builder Liquid Latex Rubber to mask off the T-shirt area. In the MST3K episodes, Mike Nelson wears either a dark green uniform or a dark royal blue. You can choose your color. We chose to go with the green. The uniform received an airbrushed base coat of Americana's Hauser Dark Green. Next all the raised areas were carefully airbrushed with Americana's Hauser Medium Green. To bring out the lightest highlights, Mike mixed a little white with the medium green and drybrushed it onto the raised areas. Next, the masking was carefully removed and a couple of light coats of Dull Cote were applied. The tennis shoes were painted black and white and then drybrushed with neutral gray. On the right arm is an insignia which Mike painted dark blue and golden yellow. He then used Sigma Micron Pens in black, red and blue to scribble the inner design. Nelson was written on the patch on the front of the uniform with a Sigma Micron brush. After all was dry, the body got a final spraying of Dull Cote.

Mike Nelson's head and hands were airbrushed with medium flesh for the base coat. A lighter shade of flesh was airbrushed next to give highlights and blend with the medium flesh. This was sealed with Dull Cote. Next Mike mixed some brown with the medium flesh and made a wash. He applied this wash to selected areas of the face and hands to bring out the shadows. An even lighter shade of flesh was drybrushed on for the highlights. The hair was base coated with medium brown and then drybrushed with raw sienna. Mike added white to the raw sienna and drybrushed it on for lighter highlights. A wash of brown was applied to blend the various colors and make the hair look natural.

Mike painted the base coat of the eyes in Ceramcoat's Old Parchment. He then painted the pupils with Midnight Blue. A bit of white was added to the Midnight Blue. This was used to highlight the iris. A black dot was added to the center for the pupil. This was sealed with Dull Cote.

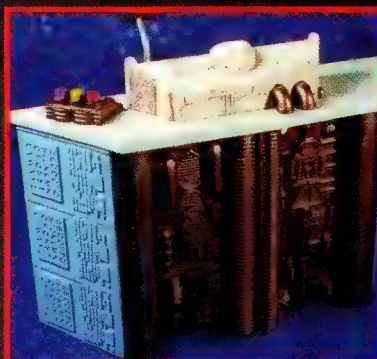
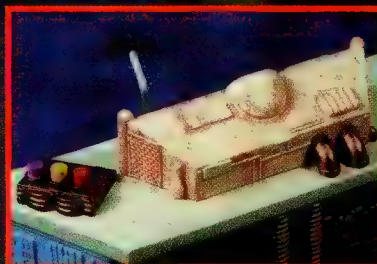
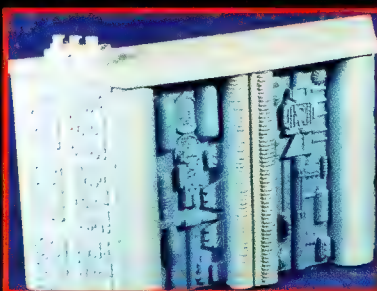
The rim and center of the steering wheel were base coated in Burnt Sienna. A wash of Raw Umber was applied to the rim and the center received a light wash of medium brown. The spokes were base coated black and then drybrushed in silver. A spray of Dull Cote sealed all this. Mike then attached the head and the hands to the body by pinning and gluing with Zap-A-Gap. Captain Mike Nelson is complete.

Now for Gypsy. Look closely at the shape of her head. What would you guess was the original part used in the TV show to form her head? Answer: A child's safety seat! Gypsy received the usual cleaning and priming. For her color, Mike sprayed her with Testors Purple Metal Flake Spray Enamel #1631. To tone down the gloss, she received two even coats of Dull Cote. Flat black was brushed inside her mouth, head and the caps on the back and top of her head. Her outer lip was painted with Ceramcoat's Drizzle Gray. Mike painted the center of her flashlight eye with white and then went over it with two coats of Liquitex Yellow Light Hansa. The neck assembly was brushed black, drybrushed with neutral gray and then sealed with Dull Cote. Mike lightly brushed on a coat of Clear Matte Sealer to give it sheen and the look of plastic tubing. Gypsy is ready.

The large bottom section of the console was airbrushed with the two blues used on the backdrop. It was sealed with Dull Cote. Next, Mike masked off the blue area using painter's tape and Saran wrap. He airbrushed the front with Folk Art's Antique Copper. This was sealed with Dull Cote and then drybrushed with Testor's Metallic Copper Enamel. Mike then masked off the copper and airbrushed the top of the console with a mixture of ivory and a bit of Drizzle Gray.

Pearl's communicator light panel on the console was painted black and then drybrushed with copper. The lights themselves were base coated in silver. Color was added using Createx Pearlized Red, Yellow and Magenta. Mike carefully removed the masking and sealed it with Dull Cote.

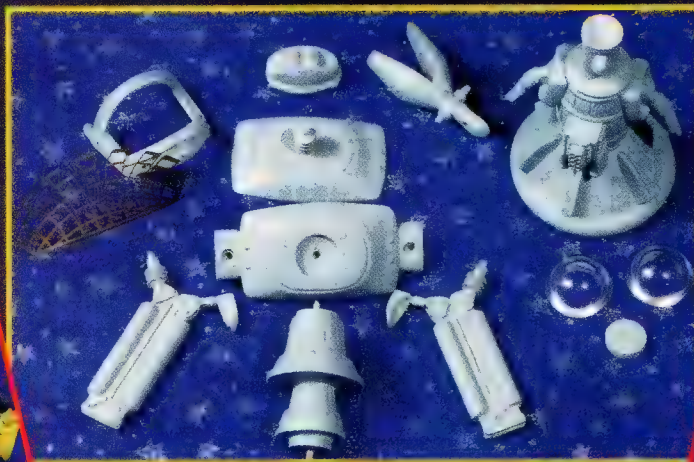
The console dashboard was base coated in ivory. To give it the dirty, rusty look like the original prop, Mike scrubbed in Horizon's Red Brown. This was sealed with Dull Cote. The dashboard was attached to



The process of painting the base, the console and the figure in this fully detailed and licensed MST3K kit from Janus!







the console using brass pins and Zap-A-Gap. Using 5-minute epoxy, Mike attached the console assembly to the base. Mike Nelson was positioned behind the console so that the steering wheel would fit accordingly. His position was marked on the base and holes were drilled into the base for pinning. The figure was then pinned and glued to the base using Zap-A-Gap.

Before Crow T. Robot could be cleaned and primed, Mike had to put Crow's hockey mask together. This consists of the screen portion, which is photo-etched brass, and the frame. To fit the screen properly, using Zap-A-Gap, Mike began in the middle tacking it down and working out towards the ends. After this was completed, Mike did the usual cleaning and priming. When this was dry, he painted inside the eye area, mouth, insides of the body halves and along the pad areas of the arms with flat black. This was sealed with Dull Cote. Next, these areas were masked using Mold Builder. When the masking was dry, the next step was a screw-up but we didn't notice it until it was too late. Crow was base coated with silver. He should have been base coated in gold so the end result would have been more yellow gold. But, he didn't turn out too bad, so Mike left him.

Next, Crow was airbrushed with Testor's Lime Gold Metallic Enamel #1542 (1/4 ounce bottle). Three coats of the Lime Gold were sprayed on Crow and left to dry overnight. To remove the masking and help keep from cracking or peeling the enamel, Mike cut along the edge of the masking with the Xacto knife and then peeled it off.

Crow's tennis ball eyes were base coated in white then brushed with Liquitex Light Yellow Hansa. The square pupils were painted flat black and then brushed with Clear Matte Sealer.

To put Crow and the pieces parts together, Mike attached the neck tube to the head and painted it flat black. Be sure to scrape away the paint where the parts are to be glued together. Mike used Zap-A-Gap for gluing unless otherwise noted. The two middle pieces of the body were glued to each other. This was then glued to the lower portion of

Crow's body. Next, his eyes were glued to the bowling pin portion of his head. Then the hockey mask was glued to the head. When all this was dry, Mike attached this assembly to the body. The last step is to glue on the arms. Crow T. Robot is complete.

Now for Tom Servo. He received the usual cleaning and priming. When dry, he was airbrushed with a base coat of white and sealed with Dull Cote. Mike used the Mold Builder to mask off the areas that would remain white. He then airbrushed the areas that would be painted red, with a light coat of silver. When the silver was dry, Mike airbrushed three coats of Testor's Ruby Red #1529. This dried overnight. Mike then used the same technique to remove the masking as he used on Crow. Flat black was

painted on Servo's arms, around the bottom of his hover skirt and the raised areas of the hover skirt. Testor's Metallic Silver Enamel was used to paint the mouth and the air injectors on the stomach area.

Two halves make up the clear globe of Servo's head. To glue these together, Mike used Aleene's Tacky Glue. You need to use water-based glue that will not react with the clear plastic. Super glue or Zap-A-Gap will fog it. Trust us on this. We speak from experience! Mike used the Tacky Glue to attach the globe to Servo's body and to attach the red cap to the top of the globe. And what is Tom Servo? A gumball machine in all his glory and you can read all about that in Gary's article this issue!

Since the base pieces are already pinned and glued to each other, all that is left are the robots. These guys were attached to the base assembly using Zap-A-Gap. This puppy is now complete and ready to display!

Whether you are a fan of Mystery Science Theater 3000 or not, this is a must have kit that would make a great addition to anyone's model collection. We would like to thank John, Tom Servo Seiler and Don at Janus for giving us the opportunity to build this kit. Any questions or comments for the Glue Queen or her Glue King can be e-mailed to: [pakrats@earthlink.net](mailto:pakrats@earthlink.net) Happy Modeling!



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# AVIRA



## GARAGE KITS ARE SUCH EASY PREY!

• by Jerry Buchanan •

Hello kiddies. This month, I will be showing you a great kit from Fewture. It's called Avira and she is a 1/5 scale resin-cast kit that comes in six, extremely well-cast, pieces. I am not going to have many in-progress photos because like it or not, she's 95% black. Of course, I could do a bunch of cool metallic effects that would really bedazzle you, but I prefer realism. So sit back and enjoy this not-so-technical

jumble of words.

First of all, if the suit did not give it away, Avira is an alien from another world. She along with two of her alien friends is trying to retrieve a super weapon called Makaraga that was lost somewhere on Earth. As if this was not enough, they feud amongst themselves and have their own ideas about what to do with the weapon once they find it. By the way, Yuko Moriyama plays the part of Avira as well as the other two Martian roles. Some of you may recognize her from the Zeiram movies as Iria.

This kit claims to be 1/6 scale, but given the fact that Yuko is pretty short to begin with, I would call it a big 1/5 scale kit. Minimal sanding was required to erase the tiny mold lines. I glued and pinned the arms to the body and filled the seams with Magic Sculpt. The entire kit, save for the head and base, was given a primer coat of flat black enamel paint.

Avira's alien skin was very pale so I gave the face a few coats of Freak Flex Pale Flesh. Thin washes of pale flesh and raw sienna were washed into the crevices around her nose and mouth to give the illusion of depth. The hair was basecoated gray and dry-brushed up to a bright white color. For her alien makeup, I mixed up a wash of raw sienna, applied that to the sockets of her eyes, and extended it out to the hairline.

Once her hair was white, the skin looked really warm. I remedied this by applying washes of pale flesh mixed with white to her nose, cheekbones, and jaw line. Once I had the look I wanted, I sealed the paint with two or three coats of Testors Flat sealer. I did this because I would have to paint a scar across her nose and if I messed it up, I could 'erase' it with a cotton swab and some thinner without damaging the skintones underneath. To paint the scar, I mixed up a wash of raw sienna and freehanded it. The scar picks back up on both sides of her face as well. Once it was dry, I put a wash of pale flesh and white over it to blend it in with the rest of the skin. The main scar under her left eye was given a wash of burgundy (Photo 1).

Avira's headband was basecoated in flat black and drybrushed with Testor's Chrome enamel. The actual headband has a prismatic effect to it so it constantly changes colors in the light. To simulate this, I painted in three clear Tamiya colors. The colors were red, yellow, and blue. Yellow was mixed with red to get orange and it was mixed with the blue to make green. I sloppily applied the colors over the headband in diagonal patterns. You might be able to see this in Photo 1.

Let us turn our attention to the suit details. The entire suit was drybrushed with a dark gray and sealed with Testor's Satin acrylic. It was then masked off with masking tape so that only the 'checkerboard' patterns were visible on the upper body and shins. These areas were then sprayed with Testor's Pearl Black metallic. When this was dry, I applied a glaze of black so that the recesses of the checkerboard pattern would be a flat black color. To make the glaze, mix flat black paint with Liquitex gel medium and some airbrush thinner or water. Smear the thick glaze on the kit and immediately wipe it off with a damp paper towel. When properly executed, the glaze will remain in the recesses of the pattern.

The square patches on her arm were painted gray. They were



then given a glaze similar to the one mentioned above to bring out the E-pattern detail. The zipper-looking things on the arms were drybrushed with Testor's Copper enamel (Photo 2).

The large metallic plate on her back houses a cybernetic spider-like creature that repairs any wounds she may get during battle (Photo 3). Avira's robot was destroyed when she was sliced across the back by one of her alien friends. The kit is sculpted without the spider. The main housing was drybrushed with chrome. The two checkerboard panels on the sides were drybrushed with Testor's Gunmetal and the lower panels were drybrushed with a golden brown. All piping was painted gray. This includes the triangular plate on her chest and the piping across her rib cage.

The wide collar of the suit is for the attachment of a big helmet. When they emerge from their spaceship above, they look like deep sea divers descending into the depths of the ocean. It was trimmed with Testor's Chrome Silver.

Her sword is a special one that can be 'powered up' when it is plugged into the coupling on the right arm. Once it is connected, it can be used in a harpoon-like manner. I had intended on finding some tubing to simulate this, but time ran out on me yet another time. To get the steel effect, I first masked the hand and sword hilt with masking tape. The blade was sprayed with Rust-Oleum Chrome spray paint. It was then polished with tissue paper. The sword hilt was drybrushed with Testor's Gunmetal enamel. Finer highlights were picked out with a mixture of gunmetal and chrome (Photo 4). The sword is my only complaint about this kit. It is so thin, there is no way to keep it from warping. While metal would have been a nice touch.

The abdomen and right leg were drybrushed with burnt umber. The rings on the suit were given a drybrushing of Testor's Gloss Black enamel. The 'belly' in various places on the suit were also painted with gloss black. The small, clockwork stripes down her legs were drybrushed with a light gray and topped off with some white.

The gloves have many bumps on them that have a sequin-like appearance on the real suit. I carefully painted each bump with Testor's Steel enamel. The symbol on the glove was painted with chrome (Photo 2).

One half of the yin-yang base was painted with a light brown color and drybrushed with lighter shades of brown mixed with white. The circles were painted in with a dark brown wash. The circles were painted in the following manner: 1) Mask off the area around the circle with liquid latex 2) Spray the circles with flat white 3) Spray the circles with dark red 4) Remove the mask and touch up the edges. The nampole was sprayed white, then Tamiya light green. The black areas on the nampole were carefully painted with a fine-tipped brush. Finally, the ring around the base was drybrushed with steel (Photo 5).

Once all these elements are combined, this makes for a striking piece. The piece conveys a feeling of power and pride. It really captures the spirit of Avira in resin. So you see, although the kit is 95% black there is still much to do. Even if you have the colors, you can vary them by giving them different finishes. A gloss black will look much different than a flat black. I would also like to mention that if you want to save yourself the trouble of painting this kit, Fewture also sells it as a FINISHED piece that rates very high on the pre-paint quality scale. Three cheers for Fewture for thinking about the kit builder as well as the collector!



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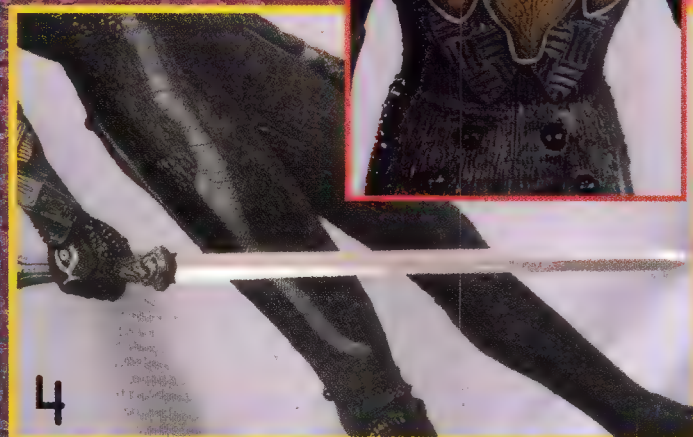
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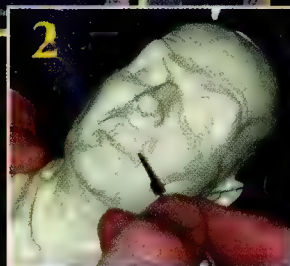
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## Resource Review with Fred DeRuvo



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# BETELGEUSE

This first item up in this issue's Resource Review was highlighted in issue 29's "Coming at You!" section. Let me start off by saying that this is an extremely well sculpted two piece bust (not counting hair) by Gabriel Marquez and produced and sold through Dan Perez Studios. Busts seem to be gaining popularity and for good reason. They don't necessarily take up as much room on your shelves and they tend to be priced reasonably. This one retails for \$89.00 plus s/h.

I don't think I've ever seen a better likeness to Michael Keaton. This is really a fun kit to do and because it's only two pieces, it's really a painter's kit. After you get the right arm attached, you can jump right in with your favorite airbrush or paint brush. Another thing that's great about this bust is the fact that you don't have to hassle with flesh tones. White is the color of choice and black is second to that.

The overall appearance of this kit is great. Betelgeuse seems to be popping up out of his gravestone to scare the crap out of and annoy people who are stupid enough to repeat his name three times! He's ready and Gabriel has captured that gleam in his eye which announces his intentions.

There is only one thing that took away some of the thrill - the hair. As you can see, I could not get mine to look like the one in the photo from last issue. It just looks like it was absolutely a bad hair day! Well, I won't go into detail now. Let's save it for the end, shall we?

Before we get into how things were done, let me draw your attention to the tools shown in photo 1. The Natural Cut produces a couple of items that you may want to check out. The cutting tool is nothing special except for the fact that it comes with one of those soft rubber grips to take away the stress from your fingers that's caused by grasping things. I like it, but at the same time, when my hand gets tired, I just give it a break for a bit and do something else. The better of the two items is the The Natural Brush. This has replaceable brush tips and works somewhat like any X-acto™ knife that you're use to. The top part unscrews for easy replacement of the blade, or in this case, the brush. It's novel and works well. I haven't seen these items in art stores yet (that doesn't mean they're not there), so you may wish to give the company a call to find out where you can get some of these (The Pencil Grip, Inc. PO Box 67096 Los Angeles, CA 90067 Tel: 310.315.3545 Fax: 310.315.0607 www.thepencilgrip.com).

I began Betelgeuse by checking him for any bubbles or imperfections. The few that I did find were easily removed by using the scrapers from Rio Rondo Enterprises (photo 2) that I've mentioned before (PO Box 111, Copeland, KS 67837 Tel: 316.668.5421 Fax: 316.668.5783 www.riorondo.com) in the Creature from the Black Lagoon article I did in issue #28. As I mentioned, there really wasn't much to deal with so we were ready to get to the painting.

Photos A - D show the process of painting the eyes, the teeth and the base. I'm going to skip the particulars of the eyes here because I've covered it in last issue's 'Zucco' article. The teeth were another story. There are plenty of opinions about how to grunge up teeth and I listened to a number of them. In the end, I wound up choosing a number of browns, dark greens and dark colored taxidermy paints to give our friend that "I haven't brushed my teeth in over 100 years look." The base was simply done by base coating it with flat black, then dry brushing successive shades of lighter grays over that. I used Neon Orange for the name and the arrow on the base.

The gangrene looking areas on BJ's hands and face were done with two shades of green; a darker green for the base and then I airbrushed a brighter green over that. Essentially, we're done and I've put it off long enough. The hair requires, um...some patience. The more I looked at these braided pieces of fake hair, the less I wanted to attempt it. But you need to understand something about me; I am not one who enjoys taking tremendous amounts of time to accomplish a given task. I allot so much time for it, then I like to move onto the next thing in line. Unfortunately, I think I had psyched myself out by the time I reached this point. The rest had gone so well and then I got to the point that was unavoidable. Fortunately, even though the hair on my kit doesn't look exactly like a carbon copy from the movie, it's okay because it fits his personality. I'm sure many of you, if you opt to purchase this kit (and I understand that it went like gangbusters at WonderFest™), will get the proper results. Part of my dilemma was simply having too many kits on my workbench at the same time and feeling the need to get caught up so that these articles could be 'put to bed'.

If you go for this kit, I'm sure you'll have as much fun as I did and you'll probably have a much easier time with the hair. The instruction booklet that comes with the kit spends a great deal of time explaining the procedure for applying the hair. Read them carefully and you'll do fine. If you do have other kits on your workbench, make sure you're not trying to write articles at the same time!



# G vs T



Here's another fun one, this time from John Tucky's X-O Facto company. I ran into this at the recent MMP and I couldn't help but think of just how creative this was. And to think, all this time, we've all been under the impression that it was a giant iceberg alone that caused the Titanic to sink to the depths! So much for investigative reporting.

The build-up was straightforward. The only modifications I did were to the base itself where the ship is seated. Here, Magic Sculp was applied to the edges of the waves to create more of a tighter fit and blending between the bow of the ship and the ocean. This was my first time using Magic Sculp and it is very easy to use, I'll have to admit.

I'm not going to spend a ton of time telling you how to paint it or how I painted it, for that matter. I'm sure you'll come up with your own paint schemes. Not being a major Zilla fan (I like the character, but I couldn't tell you the best and most authentic way to paint it), I went in with the basic greens and lighter shades for highlights.

The water was a good deal of fun as were the icebergs. I chose Testors Dark Blue (in the spray can) for the base coat and then went in with the airbrush to add the highlights and I also drybrushed for the breaking waves. The icebergs with rendered with whites, grays and blues.

Of course, I'm sure you can imagine that the toughest part of the entire kit was the ship itself. In the end, I just decided to go for it and gave the entire ship a solid coat of black, then painted the areas that you see in the photo (red for the extreme lower area; white for the sides and some of the railings on top of the ship and tan for the deck areas). I wound up actually drybrushing much of the white sides so that I wouldn't have to go in and pick out the windows one at a time. Seemed to work okay for me.

Let me digress a minute to tell you that this is a very nicely detailed kit. There are three pieces to the entire assembly: The boat, the base (which includes Mr. G swimming along toward some distant shore and the top portion of the tail.

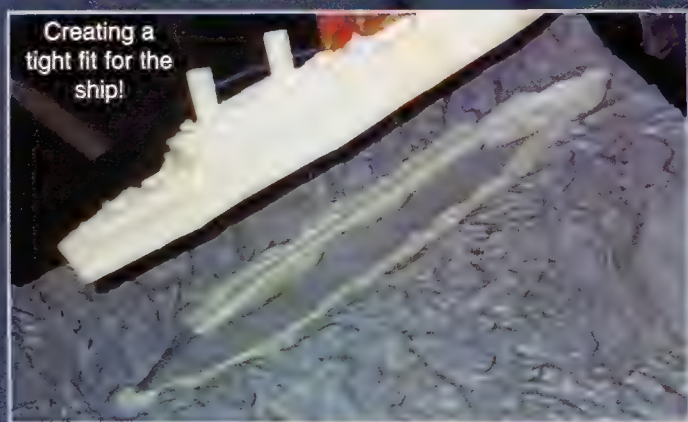
I only needed to use Magic Sculp on the tail to eradicate the seam and that was certainly easy enough! Then, an "alter ego" of mine had a brain storm: why not build up the areas around where the ship meets the ocean? The ship didn't fit exactly here anyway and it would enhance the waves themselves. So, that's what I did. As you can see in the two photos, it was simply a matter of adding to the existing waves, then placing the ship in the hole on the base to ensure a match. After a few tries (and about 10 minutes worth of time), things went together very well. I set the base (without the ship in it) aside for about an hour to fully cure.

That's pretty much it! Not a tremendous amount of work involved and in the end, you get a kit that's totally different and enjoyable to work on. Kudos to X-O Facto for coming up with something that's certainly unique and a bit of a parody as well. If this kit has caught your eye, then you'll find the contact information at the bottom of this page. They also have an on-line catalog for viewing. Check 'em out!

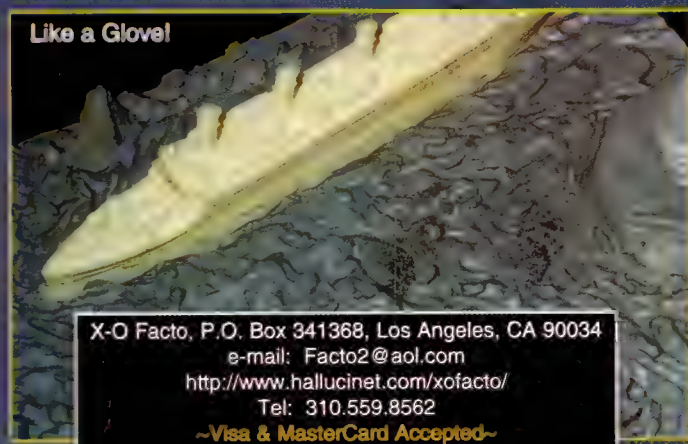
The next time we meet in this column, we'll be covering a number sci-fi spacecraft, including Skyhook's addition to their line (shown below) as well as some of the newest kits to hit the market based on the blockbuster film "Star Wars: Episode 1, Phantom Menace." Until then!



Filling the tail seam with Magic Sculp



Creating a tight fit for the ship!



Like a Glove!

X-O Facto, P.O. Box 341368, Los Angeles, CA 90034  
e-mail: Facto2@aol.com  
<http://www.hallucinet.com/xofacto/>  
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## Coming Next Resource Review!





**S**tart saving those eggshells. Yes, I said eggshells. They can be broken into tiny pieces, making a small mosaic pattern - especially nice for smaller bases, or break them into large pieces to give a more continuous cobblestone look. The shells can be cooked or raw, I really haven't seen a difference. Be sure to wash them and dry thoroughly before using.

For a wooden base that has been sealed, spread white craft glue (i.e. Elmer's) along one edge. Place the broken eggshells in the glue. Make sure they touch but do not overlap each other. Work on one edge at a time so that the glue will not dry before you get the eggshells placed. Glue and place the eggshells on the top surface of the base. Once the base is covered and the glue has dried - wait a couple of hours, you are ready to paint and add washes for detail. As far as color, the eggshells will give a sort of cobblestone mosaic look, you might think of natural colors - gray, brown, tan, beige, red oxide etc. Since you will be applying a wash to get down into the crevices and give an antique look, you probably would not want to use black, dark brown or other dark shades.

Paint the entire eggshell surface. Make sure you have the shells completely covered. After the paint has dried, spray a coat of Testors DullCote™ on the painted area. Next comes the wash. A wash is merely paint-colored water. Take a little paint and add water to the consistency of milk. If you painted the base with a shade of brown, tan, beige, light brown etc., make a wash of dark brown or burnt umber. If you used gray or a shade of gray, make a wash of dark charcoal and a couple drops of black. Apply the wash with a medium-soft bristle brush. Make sure you work it into all the cracks and crevices. If the wash wants to puddle, just take a Q-tip and blot it up. Once you are satisfied with the coloring, let dry and spray with DullCote. Position, pin and glue your model on to the base. Guess what? Your cracked eggshell base is done!

Another really neat use of eggshells is in your landscaping of dioramas. Any place you might need a cobblestone look - pathways or stone streets, tear the eggshells into larger pieces, then glue and paint. The shells also give a nice effect on chimneys - a flagstone look.

For our next base, we're going to do a leather look using masking tape and shoe polish. You could use actual leather, but this is a lot cheaper. The masking tape technique will give an unusually classy look to a base - especially for female figures or even barbarians.

Seal your wooden base with a sanding sealer. The reason I preach using a sanding sealer on bases before painting or applying any finish, is it keeps the wood from warping. Speaking from experience, there is nothing more aggravating than getting a great model and great base finished and then a couple of months down the road, you look at it and the board has warped big time. So take the extra time and seal both sides of your base before beginning.

Next, take your masking tape and tear - do not cut - into squares about 1/2" long. They don't have to be exact. Begin applying your torn pieces to the base. When placing the tape, turn the pieces in different directions. Do not line them up end to end. You want to overlap them giving a solid coverage look.

Once the entire base is covered, get out your creme shoe polish. Since this is a leather look, you probably will want to use a brown, black, tan, burgundy etc. for a realistic look. Take a soft rag (an old T-shirt works great) and dip into the creme shoe polish. I'm using the term creme shoe polish (as opposed to liquid) - the solid kind that comes in the can. Rub the shoe polish onto the masking tape pieces making sure you get into the cracks and crevices. If the color is not dark enough, apply another coat of shoe polish. If the color is too dark, take your rag and rub off more of the polish. Once this is complete dry, spray with a matte sealer or use a gloss sealer if you want a shiny patent leather look.

This next technique may not be very macho, guys, but remember, Rosey Grier does needlepoint. On the market today is a very wide variety of decorative papers. You can find any color or design in gift wrap, tissue paper and handmade papers. Yes, there is still the selection of birthday, wedding and baby shower, but you can get the likes of Batman, X-Men, dinosaurs and even Spiderman. Gift wrap selections are usually wider at craft stores like Hobby Lobby and M J Designs, but I have found some great possibilities at Wal-Mart and Toys-R-Us.

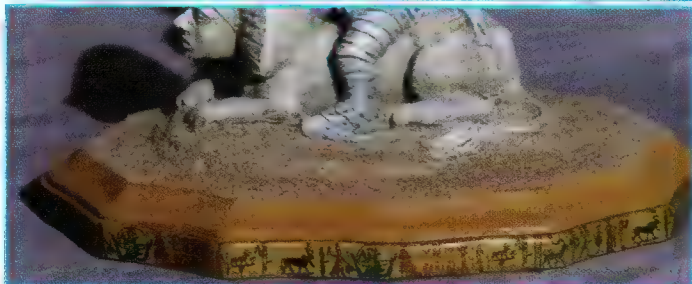
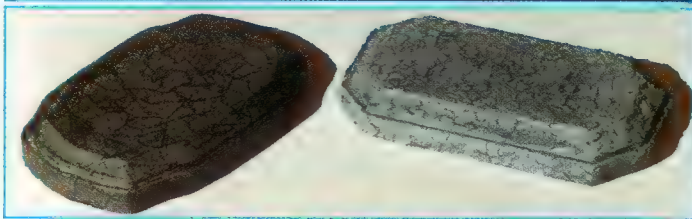
For this demonstration, I am going to use an Egyptian print tissue paper that I found at M J Designs. The base of my deformed Mummy and Sphinx needed a little something but I didn't want to take away from the model. This little bit of trim is just enough. To apply and seal paper to a surface, there is a super product called Mod-Podge. This is basically a white glue mixture which can be purchased in matte or gloss finish. It is water clean-up and dries to the touch within 30-45 minutes.

First have your paper cut or torn to desired size. Use an old paint brush or a sponge brush and liberally apply Mod-Podge to the area where the paper will be placed. Work on a small area at a time. Apply the paper to the wet area. Once the area is covered and the Mod-Podge is dry, apply another coat over the entire paper area. Don't worry about it looking milky. It will dry clear - unless you've really let it puddle.

To completely cover a base, solid colored tissue paper (not the kind in the bathroom) gives a really neat look. Take colored tissue paper such as black, brown, white, etc. and tear into pieces. The size of the pieces will be determined by the size of your base - keep it in scale, usually 1/2" to 1" pieces should work. Once you have your pile of torn pieces, spread Mod-Podge on your sealed base. Take a piece of the tissue paper and press into the Mod-Podge. Use your brush or finger to press the paper down. For a wrinkled, textured look, crumple the pieces of tissue paper before applying. Be sure to overlap the pieces to get solid coverage and also to blend the pieces together. When the base is com-



with Cindy Morgan



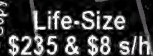
pletely covered and dry, brush a final coat of Mod-Podge over the entire base.

Other really nice papers are handmade papers. They tend to be a little thicker and have a rougher texture. Handmade papers can be found with herbs, bark and leaves added to the pulp for an interesting design and effect. Japanese and Thai papers are beautiful, thinner and easy to work with. These are usually found at art supply stores or paper specialty stores.

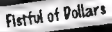
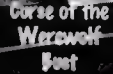
Beware! There may be a Bizarre Base Techniques II one of these days. Keep the creative juices flowing and Happy Modeling!





[illegible]

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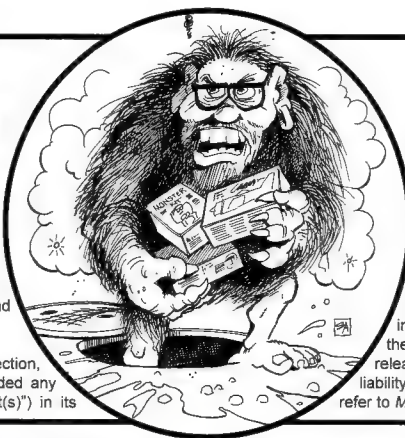


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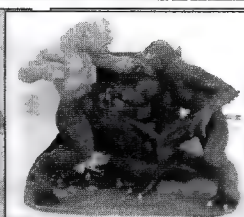
# Strange New THINGS



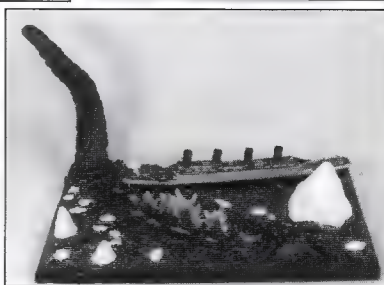
## Coming at You!

• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource, Attn: Strange,** 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.  
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X-O Facto presents a number of high quality kits for your building pleasure. Clockwise from top left: Debbie Dutch as Warrior Goddess, sculpted by Joy & Tom Studios. Kit is 1/4 scale and retails for \$140.00 (includes optional breast plate); Cyclops is next retailing at \$90.00; and the inset photo shows the Deluxe Y v C diorama, sculpted by Joe Laudati. Figures are roughly 10" and kit with base



retails for \$200.00; Ymir can also be purchased as a stand alone figure for \$90.00; Count Yorga is a 1/6 scale figure sculpted by Jeff Yagher and retails for \$100.00; G v T retails for \$70 and is approx 10" X 8"; Flesh Eater is next, sculpted by Joe Laudati, retailing for \$90.00; Trike Ride is a prehistoric battle with the Flesh Eater figure included for \$175.00. Contact: X-O Facto, PO Box 341368, Los Angeles, CA 90034 Tel: 310.559.8562 Fax: 310.838.9146 Days: 213.620.1780 Ext 4517 E-Mail: Facto2@aol.com



Here's a new one from sculptor Gabriel Garcia and Skeleton Crew. Kit is 5 6/8" tall, comes in 6 pieces and retails for \$40.00. You can get yours from the folks at Kit Kraft (818.509.9739), Monsters in Motion (714.577.8863) and Creature Features (818.842.9383).



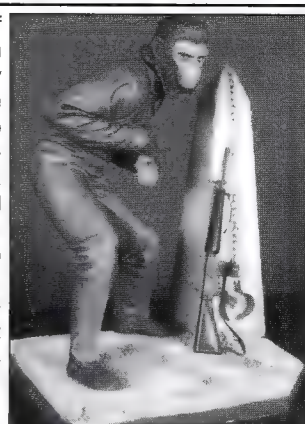
Coming soon from **Supporting Castings** is their tribute to the versatile character actor, Noble Johnson who has co-starred with Karloff, Lugosi and King Kong! Kit was sculpted by Gabriel Garcia. For more information, contact: **Supporting Castings, PO Box 1061, Whittier, CA 90603**

Snoutbeast of Tarsus IV, sculpted by Andrew Hart is available now. The kit consists of 15 pieces cast in odorless white resin and weights 2 lbs, 9 ozs. Cost of the kit is \$89 plus s/h. For more information, contact: **MindLogic, Inc., POB 681907, San Antonio, TX 78268 Tel: 210.509.9232 andy@tcr-net.com**

[www.tcr-net.com/sculpture](http://www.tcr-net.com/sculpture)

The first in a series of 1:6 scale, limited edition resin ape kit, sculpted by Jim Phillips. "long live **THE KING**" comes in two versions. The deluxe version includes a base with pillar, an M-16 rifle, real chain and white-metal shackles. This version also has a numbered plate, box and numbered certificate of authenticity. Kit retails for \$110.00 plus s/h. Only 50 pcs will be cast of this version. The basic (just the figure) retails for \$85.00 plus s/h. Both kits come with fully illustrated instructions. Second kit planned will be Dr. Milo Ape-O-Naut! and will have two alternate heads (Zira & Cornelius) and two sets of arms. Look for it soon.

For more information, visit them on the Internet at: [www.custom-concepts.com/modelp.htm](http://www.custom-concepts.com/modelp.htm) or write to: **Russ Raney c/o Model Prisoner, 9608 E 9th St, Indianapolis, IN 46229** Checks or money orders only please!







Barbarian Bust is a 1/4 scale model that comes in two parts and retails for \$45.00. Buckaroo Banzai Red Lectroid Scout Ship is 12" long, comes in 11 parts and retails for \$75.00. Contact: Arne Jerde, 3015 Eastern Ave #39, Sacramento, CA 95821.

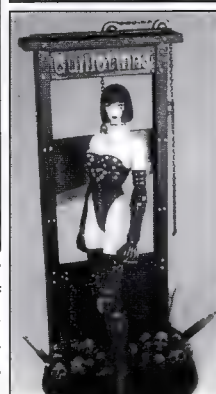
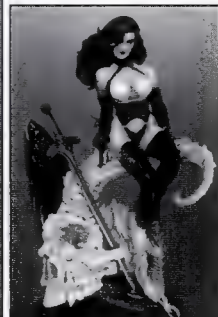
Gron Elfslayer is new from artist, Daniel Horne. Kit is 11 1/2" tall, in 1:8 scale. Kit comes in 8 solid white resin pieces, with a detailed base, full colour box art and detailed instruction sheet and painting tips. Each base will be signed and numbered limited edition designed and sculpted by Daniel R. Horne and produced by Flying Carpet Studioz.

Other kits are planned including Old Witch and All That Glitters. Cost for Gron is \$119.99 ppd. Checks or money orders should be made payable to: Daniel Horne. For more information, contact: Flying Carpet Studioz, 900 Edgemoor Rd, Cherry Hill, NJ 08034



You may be wondering what this tape product is doing in a model-related magazine and so did we when we originally received the press packet. As we read the release, it came to our attention that this is often utilized by architects for the models they create. It could just as easily be utilized in the creation of some of those dioramas that you create, for signs, etc.

Kroy's K-Tape is available in half-inch and one-inch sizes and work with Brother P-Touch TZ Label printers. For more information, contact them at: 888.888.5769 or E-mail at: info@kroy.com



Look to the Fewture Company to provide you with some prepaints of characters you've come to appreciate. Starting clockwise, top left: Chi-Chian statue, designed by Voltaire and sculpted by Shigeru Yamazaki in 1:8 scale;

Dawn 10th Anniversary statue (this is a Diamond Comics exclusive) in 1:6 scale; Alien Pile with clear dome head statue hand painted cold-cast porcelain sculpted by Takayuki Takeya (37.5 cm); Ajari statue also sculpted by Takayuki Takeya in 1:8 scale; Nina Darkness repainted version statue in 1:6 scale designed by Yasushi Nirasawa; Nina-Gillman repainted statue also in 1:6 scale sculpted by Yasushi Nirasawa; Over Rage Guillotinna Action Figure (20cm tall) includes diorama base and two kinds of weapons; Punitive Guillotinna Action Figure (20cm tall) includes guillotine base (both designed by Yasushi Nirasawa). Look to your favorite shop for these or contact: Fewture Models, Art Storm USA, Inc., PO Box 5370-#90, Santa Ana, CA 92704 USA Tel: 714.557.0988 Fax: 714.557.1066 Toll Free: 800.555.0572 e-mail: fewtureusa@aol.com

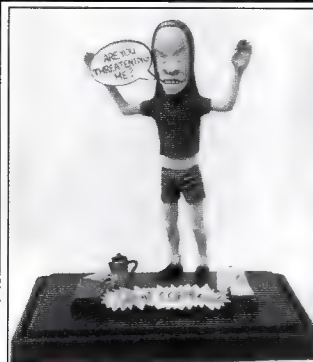


New and upcoming product from Horizon in their Original Series. The one sheet flyer on the far left highlights their line of dinosaur related kits, from the Baby T-Rex, to the Velociraptor and T-Rex to the new Styracosaurus and Triceratops. The new Triceratops measures 30" X 11" X 10" after assembly, priced at \$120.00. The Stracosuarus will measure 13" X 22" X 8" after assembly.

Next up, near left is the new Gilman bust that many of you saw (and probably purchased) at this past WonderFest™ show in Louisville, KY. Retail is \$45.00.

Horizon has also begun introducing some accessories for the modeler, including a variety of Paint Brush sets of 10 size flat brushes, round detail, round extra fine detail as well as Epoxy Tape Putty with an 8 minute cure and various other supplies. For more info, contact: Horizon PO Box 5187, Hacienda Hts, CA 91745, Tel: 626.333.0230 Fax: 626.333.2370 e-mail: horizon@horizonoriginal.com Internet: www.horizonoriginal.com

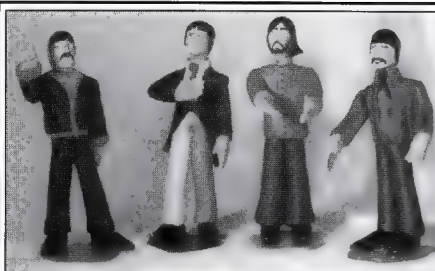




The Great Cornholio is 6" tall and available for \$30.00 (s/h incl). Sculpted by David Grant and available from: **Posthumous Productions, 88 Oakdale Rd, Chester, NJ 07930 (Checks/Money Orders made payable to: John D Appar, Jr.)**



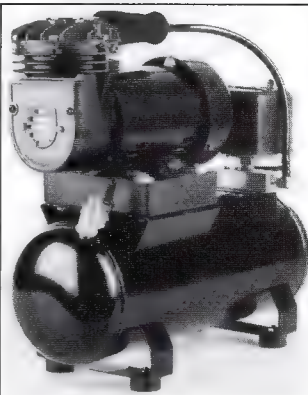
She-Pirate is available for \$99.00 plus \$3.50 s/h. This kit is 1:6 scale and original in design, sculpted by Raven Hood. Get yours from: **Wondermass Idealab, PO Box 178, Capshaw AL 37542 Wondermass@earthlink.com**



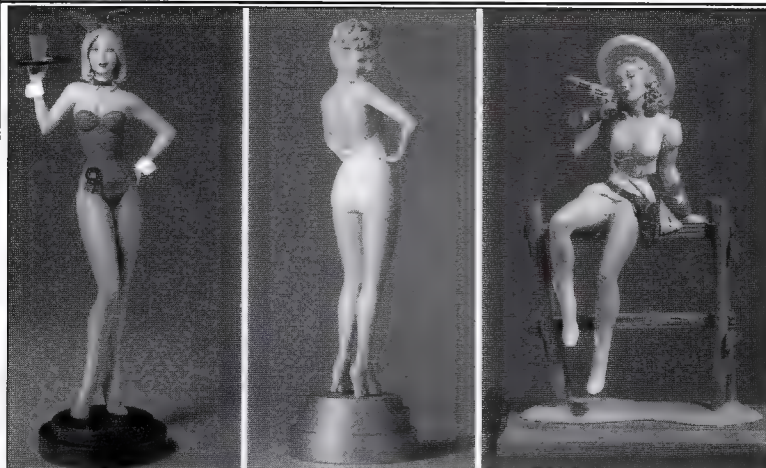
Here's a few new ones from the Diceman: 1:8 scale Yellow Sub Beatles sculpted by Bennett Edmonds (24 solid resin pieces limited to 50 castings and incl. S/N cert); and Daughter of Darkness, also 1:8 scale sculpted by Ed White (10 solid resin parts). Contact: **Diceman Creations, 34 Feronia Way, Rutherford NJ 07070 Tel: 201.939.1521**



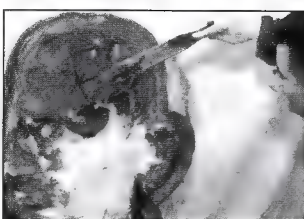
The Aztek AC500 compressor is new from Aztek Airbrush. This unit boasts power and performance of pricier air compressors for less cost. SRP is \$349.00, the AC500 provides 20 psi while airbrushing, 1.58 cfm, constant pressure, reduced pulsing and adaptation to any brand of airbrush. Other features include automatic pressure switch, a pressure holding tank w/water drain value and 1 ga holding tank capacity. For more info, check with your local retailers or contact: **Testors at 1.800.962.6654 or visit them on-line at:**



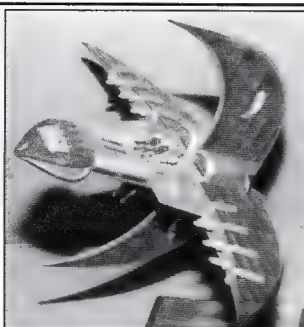
**www.testors.com**



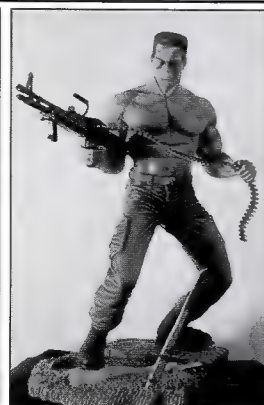
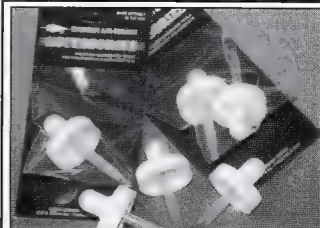
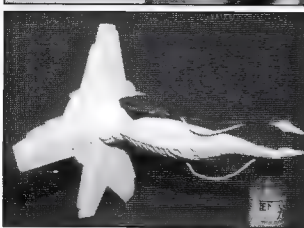
Modern Icons presents a number of high quality, limited edition collectibles. First up is 45th Anniversary Commemorative Playboy™ Bunny (17 1/2" tall, SRP \$300); Betty Grable™ (14" tall, SRP \$250); "Aiming to Please" - orig. art by Gil Elvgren, 1948 (12 1/2" tall SRP \$250). For more information, contact: **Modern Icons, 95 Prospect Terrace, Tenafly, NJ 07670 Tel: 201.568.4330 Fax: 201.568.6690 1.877.MI GIFTS www.modernicons.com - info@modernicons.com**



Plasti-Paste™ is new from Smooth-On, Inc. May be used as a laminating material and also as a powerful adhesive. Sticks to many substrates and bonds to itself. Available at \$2.98/lb. 2 pound trial sizes available for \$20. Contact: **Smooth-On, George S. McElwee at 800.762.0744**



New look at the B5 universe. A new series of ships inspired by the designs used on the B5 TV program are available from Erin Lantz. Erin is an experienced model and kit producer and offers several unique styles of ships. A number of these castings are in scale with the Rev-Mon Star Fury. For pricing and info, contact: **Erin Lantz, 911 E Fairbanks St, Tampa, FL 33604-1721**



New 120mm kits from Mojo Resin. First up near right is Teenage Lycanthrope. This kit is cast in white resin and is sculpted by Rick Force, priced at \$25.00. Middle kit is Matrix (Commando) in 1:6 scale resin and white metal, sculpted by Shawn Nagel, priced at \$85.00. Darkness is 120mm scale resin and white metal parts. Sculpted by Rick Force with a price of \$30.00 plus shipping. They've also got an Indy kit that can be yours as well. Contact: **MOJORESIN 3373 B Beacon #6, north chicago, IL 60064 847-473-1821 phone/fax.**

Badger announces new eye dropper lids for Modelflex, Freakflex, Badger 3/4 oz, 2oz and 3oz jars. Eye dropper lid enables users to dispense small amounts of paint from jar to air brush without the mess and overpouring associated with pouring paint directly from the jar into the air brush or into another jar. For more information, contact: **Badger at Tel: 847.678.3104 Fax: 847.671.4352 http://www.badgerairbrush.com**



## At the Newsstand

### Dinosaur Collectibles...

is a brand new book from authors Dana Cain and Mike Fredericks (of *Prehistoric Times* magazine and "Down the Prehistoric Trail" fame). As the name suggests, it is full to overflowing with dino-related information. Everything from toys, to paperbacks to, of course, models is included along with a price guide and pertinent information on each item listed.

One of the things that's great about a book like this, aside from the fact that it's written by two individuals who are well known for their knowledge (if not their love) of things prehistoric, is that it's written in a very friendly style, which draws the reader in.

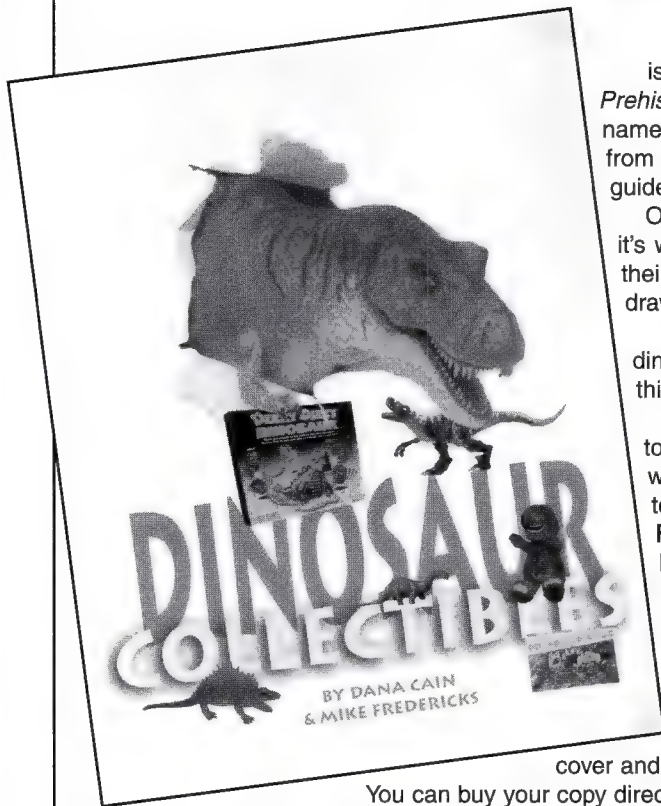
I'm not truly a fan of the prehistoric, in that, just because something is a dinosaur collectible, I don't necessarily have to have it, but flipping through this book makes me wish I had more than I did.

This book covers the gamut and educates all, from the casual observer to the true dino-holic. Included are 15 chapters and over 200 glossy pages, with full color, high quality photos on nearly every page. Some of the chapters include: **The History of Dinosaur Figures; Special Focus: Marx Plastic Figures and Prehistoric Playsets; Metal Figures; Model Kits; Movie Dinosaurs; Special Focus: Jurassic Park...; TV Dinosaurs; Paper Dinosaurs.** There is also a handy little something the authors call the **Dinosaur Directory (An A-To-Z of Prehistoric Creatures).**

Whether you just want to read through it and use it as a 'wish' book (for all the things you either had as a kid or would like to have someday) or educate yourself in the area of dinosaur collectibles, it's worth getting. I highly recommend it. Book is perfect bound with a soft

cover and is published by Antique Trader Books.

You can buy your copy directly from the author for \$30 priority mail postage paid in the U.S. (\$40 foreign). Check, cash or M/O to: **Prehistoric Times 145 Bayline Cir, Folsom, Ca 95630-8077**



### Space in Miniature #5...

is from Michael J. Mackowski and as the title says, this is book #5 in the series. Mr. Mackowski notes "that this 53 page monograph is a dozen pages longer than the previous book in the series ("Soviet Spacecraft") and is printed on high quality glossy paper."

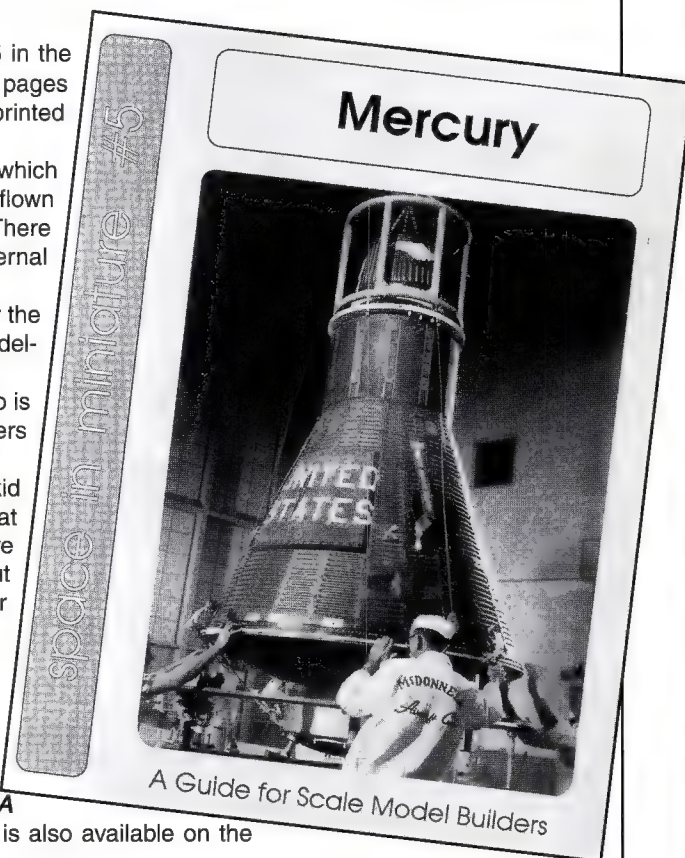
Here's the bottom line on this book: if you are into all of the facts which pertain to the Mercury capsules, "from the boilerplates to the unflown Freedom 7 II" then this book would be a good addition to your library. There are over 70 photos and line drawings highlighting and detailing the external and internal features of the Mercury spacecraft.

This book is not intended as a history of the Project Mercury, but for the serious 'real space' modeler, information concerning scale data and modeling information that cannot be found anywhere else is found here.

Mr. Mackowski is an aerospace engineer and long-time modeler who is recognized by many members of the IPMS (International Plastic Modelers Society) as one of the top experts on spacecraft modeling.

Reading through this book brings back memories of when I was a kid and did numerous classroom projects using some of the space kits that were available when I was a kid. It's nice to see that these same kits have been reissued within the past few years. For anyone who is serious about space flight and would even wish to have this information handy to super detail some of their own kits, this book would certainly be beneficial.

This new book is available directly from the publisher for \$12.00 plus First Class shipping. Shipping is \$1.00 per book in North America. Foreign currency is not accepted. Checks should be made payable to **Michael Mackowski** and if you would like to order a copy, or obtain more information on this or any of the other books in the series, please write to: **Michael Mackowski, 1022 W. Juanita Ave, Gilbert, Arizona USA 85233-2558** or e-mail at [mjmackowski@inficad.com](mailto:mjmackowski@inficad.com) More information is also available on the Internet at: [www.inficad.com/~mjmackowski](http://www.inficad.com/~mjmackowski)





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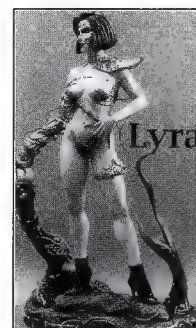
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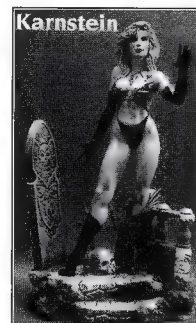
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~Calendar of Events~

# Showtime!



**Show Promoters:** Please feel free to fax or mail us information about your upcoming event and we'll post it here as room permits. Thanks!  
**Contact information:** Modeler's Resource, Showtime, 4120 Douglas Blvd., #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384  
 e-mail: modres@quiknet.com

## NOVEMBER - 1999:

### • Model Madness:

will be held at the Valencia Hyatt Conference Center, Sunday, November 7, 1999, 10:00am - 4:00pm. Address: 24500 Towne Center Drive in Valencia, just 5 minutes from Magic Mountain Park. For more information, please contact: GVMN, PO Box 222352, Newhall, CA 91322 or call 661.259.8118. You can also e-mail at: modelmadness@yahoo.com. Their internet site is located at: <http://www.angelfire.com/ca3/mysteriumgallery/>

### • The Big Show:

November 7, 1999, Sunday at The West Coast Anaheim Hotel, 1855 South Harbor Blvd., Anaheim, CA 92802 Tel: 714.750.1811, from 9am to 4pm. Admission is \$5.00, children under 7 free. For show or table information, contact Joe Ferrelli at 310.378.7920 or Sunnie at 323.954.9149 or Lou at 310.391.7312.

### • 50 Years of NATO

Lafayette Scale Modelers will be holding an invitational contest in Fayetteville, NC on November 13, 1999. For more information, please contact: Lafayette Scale Modelers, 803 Elm St., Fayetteville, NC 28303

## FEBRUARY - 2000:

### • Atlanta Military Figure Society:

Takes place Friday, February 18 and Saturday, February 19, 2000 in Atlanta, GA. For more information, please contact: Lou Coroso, Vendor Chairman, PMB #306, 3651 Peachtree Pkwy., Ste E, Suwanee, GA 30024-6009

## MARCH - 2000:

### • SCAHMS

The Southern California Area Historical Miniature Society presents their 16th Annual California Show March 18th & 19th (Saturday & Sunday) at the Doubletree Hotel - 3050 Bristol St., Costa Mesa, CA (714.540.7000 EXT: 4200; ask for show rate) - Orange County Airport in Costa Mesa, CA. Contact: James R. Hill, 220 Tola Pl., Anaheim, CA 92804 Tel: 714.236.9204 Fax: 714.520.4740

## APRIL - 2000:

### • Mad Model Party:

April 29 - 30, 2000. At the Pasadena Convention Center in Pasadena, CA. Contact Mike Stannard for show information at PO Box 2037, San Bernardino, CA 92406 Tel: 909.880.8558 Fax: 909.880.8096 E-mail: toyrific@primerenet.com Internet: [www.primenet.com/~toyrific.com](http://www.primenet.com/~toyrific.com) For model contest & guest info, contact: Terry Fitton, Monsters in Motion, 330-H E Orangethorpe Ave, Placentia CA 92870 Tel: 714.577.8863 Fax: 714.577.8865 E-mail: Lauren@monstersinmotion.com Internet: [www.monstersinmotion.com](http://www.monstersinmotion.com)

### • Chiller Theatre:

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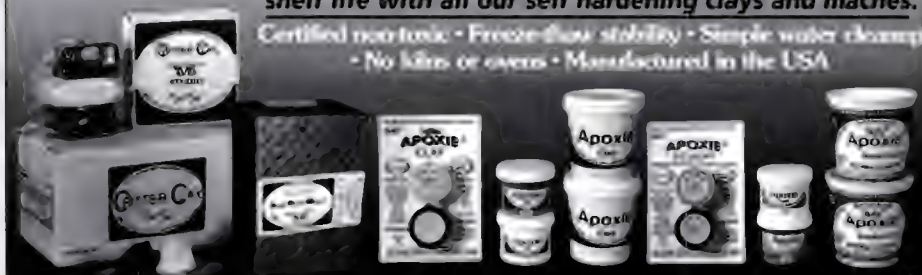
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# Mad Model Party 2000

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Jim of Fort Duquesne (left) & Dan from AFM



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Standing: Jack, Mark, Ken & Rolando from the Florida IPMS



Contest Entry



Vendor Table

# IPMS/NATIONALS

## Leaping to the 21st Century

• with Tour Guide, Fred DeRuvo •

The MMP had just ended, we were back in the office for one day and then we were on our way to Orlando, FL for another huge show, the IPMS/Nationals.

The IPMS (International Plastic Modelers Society) is probably the oldest organized club or society for modelers. Many might think of the society in terms of rules, regulations, calipers and dental mirrors! They are known to be almost anal when judging during their contests but most of us are when it comes to our 'hobby.'

The IPMS has changed quite a bit over the years. It wasn't too long ago that resin models were not allowed in the contests at an IPMS show, but over time, not only resin but figures based on sci-fi or even fantasy subjects have become much more acceptable.

This particular show was a good deal of fun for us although my California blood was not use to the humidity (as a matter of fact, my pores constantly protested!), but the venue was very nice and probably couldn't have been better. This alone made up for the weight loss. The Caribe Royale has its own convention center on site which allowed the show to fully spread out into four rooms (three for vendors; one for the contest).

The show began with a bit of a slow start but progressed into a steady flow of people. This is always the best part of any show we've ever attended and this was no exception. Meeting folks for the first time, like Warren from Mr. Bones, Dan Colonna and Darrin Marsh from Amazing Figure Modeler, Ric, from Scale Equipment, Ltd; Charles from Q's Continuum and Mike from Stevens International, was the highlight.

The show essentially went from Wednesday to Saturday with plenty to do. On both Thursday and Friday, the IPMS had set up a Make 'N Take where kids could be guided through the process of building a truck, plane and an alien figure, all provided by the manufacturer of those kits. A number of highly anticipated tours were available for side trips including the Flying Tigers Warbird Restoration Museum and Daytona International Speedway.

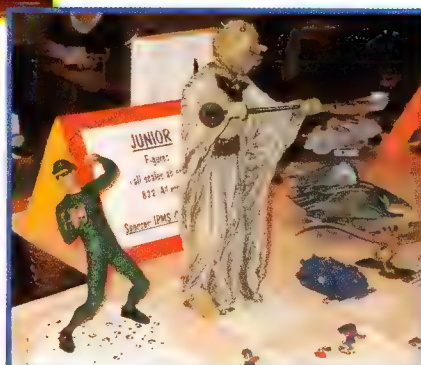
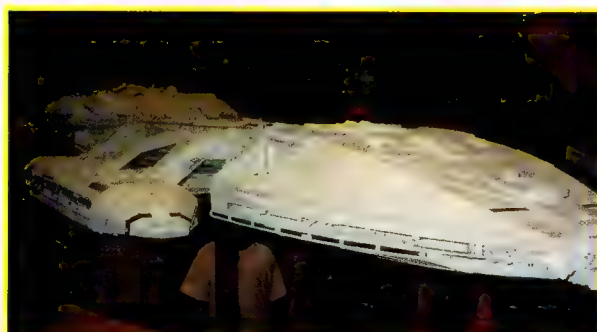
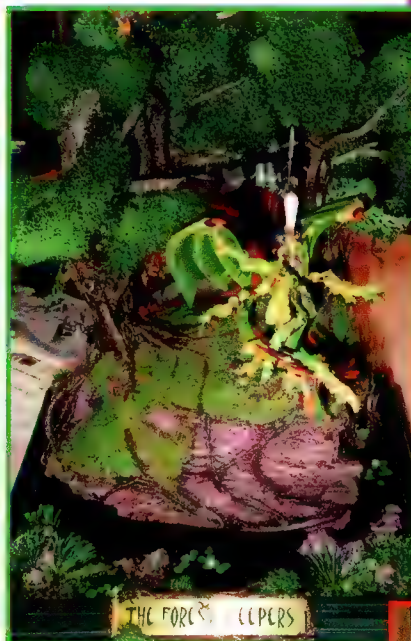
There were plenty of seminars to avail yourself of as well. Just some of the ones to choose from included: **Photographing Your Models** by Paul Boyer (FineScale Modeler magazine); **Basic Modeling for Advanced Modelers** by Bill Devins; **Basic & Beyond Figure Painting** by Darrin Marsh of AFM; **Figure Sculpting** by Shawn Nagel; **Natural Metal Finishes** by Rick Nelson and **Resin Casting** by John Nitka.

Silvia and I enjoyed the show quite a bit. It's always enjoyable to peruse the dealer tables, chat with folks (dealers, readers and subscribers and anyone else standing around) and simply enjoy talking shop for a few days.

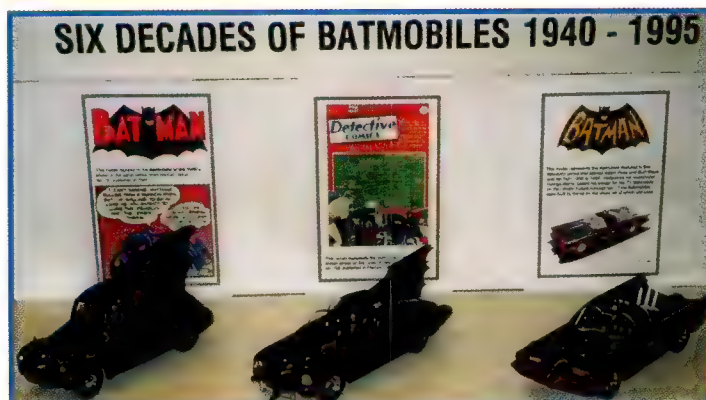
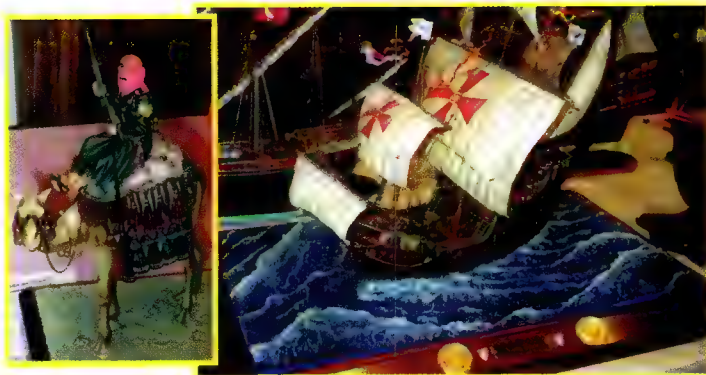
The contest area grew daily with entries until it had maxed out at nearly 2000 models. As I roamed the hall, I noticed that a decent number of entries were figure related. I hope you enjoy this pictorial representation of the show. The next IPMS/Nationals Convention is slated for the Dallas, TX area during the latter part of July, (19th through 22nd). Look to *Modeler's Resource* in future issues for more information and if you're in the Dallas area during that time, make plans to attend!



# MORE FROM THE IPMS/Nationals Contest!







## More Raid® Please!!!

Julian Nodarse, from Miami, Florida had one of the most interesting models I've ever seen entered into the IPMS/Nationals show. The model was entirely scratchbuilt/sculpted, except, of course for the real can of Raid®. When I first saw the model, I was dumfounded that someone could create something like this and make it work in the form of a model. The concept was incredibly cool and funny. I had an opportunity to ask Julian about the origins of it.

Julian explained how commercials in the area and billboards depicted Raid destroying the new Millennium bug with its strong, insecticide. "I got tired seeing the Raid commercials where the bugs get busted, so I created a bug that was resistant to Raid; the new Millennium Bug."

The concept grew out of that. It took roughly four months overall to fully sculpt and create the "More Raid Please!" (or "Raid Addict") diorama, which was largely created out of Apoxie® Sculpt. The eyes were purchased from a taxidermy supply company and the eyelashes were picked up at a neighborhood Eckard Drug store.

The bug's wings were another story. States Julian, "I drew the two sets of wings out, like a blueprint. I cut the wings and shaped them out of wire. After I had the shape and design set the way I wanted them to look, I painted them, wrapped them in Saran® wrap, then used a blow dryer to tighten up the wings. During this process, I poked small holes in the wings with a hot nail to create worn looking wings."

Julian's finishing touch was to include a very small tattoo in the shape of a heart with the words "I Love Raid."

Personally, I don't think I'll ever again look at a Raid commercial quite the same way. I'll always be looking for Julian's bug to come out of the wall cracks, grab the can of Raid, split open the side and guzzle it down!





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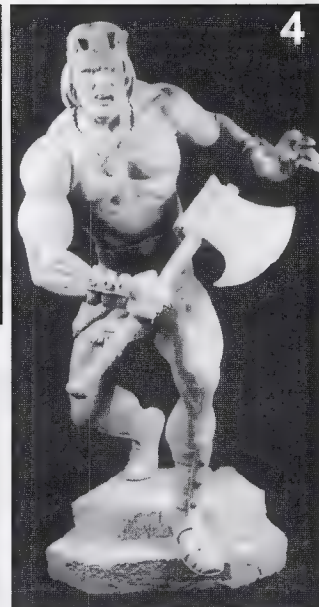
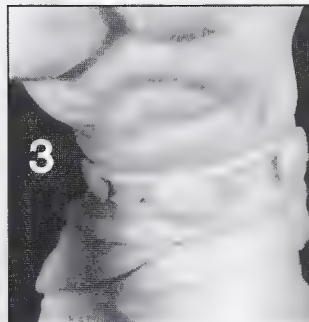
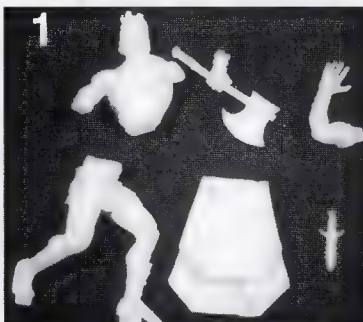
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# King Kull

## the conqueror

by Bruce the Brush



**H**i there guys and gals. It's your old friend Brush the Brush. I've been on hiatus (wherever that is) for awhile but I'm back with another fun-packed kit to lay on ya. This one came to me from Hard Hero Enterprises and is entitled King Kull. It's about 1/5th scale and comes in six solid resin pieces. (photo 1) The sculpting and mold work is delightfully clean so getting to the priming stage took almost no time at all (which thrills me no end). This is a very nice, easy kit with big honking locator blocks and sockets at all the separated joints. This was one of those fun projects where the only requirements stated by the client were that the figure was to have black hair and blue eyes. The rest was up to me. Oh joy. I am going to be throwing out some tips here and there so those who pay attention will be rewarded. Being as this is one big guy and would take quite an effort to paint as one unit, I decided to keep it in sub-assemblies to make things easier. I've gotten many calls asking about the "latex-Bondo" technique so here it is with photos (photo 2). Yeah, the least I could do, huh.

I first cut off about .060 from the bottom of the locator block on his upper torso (well actually all the blocks) to make a little room for glue and located the center of the block and socket locators by drawing lines from corner to corner and drilled holes for a brass pin for extra strength. Then I painted liquid latex (I use Mountains in Minutes' Mold Builder) on the waist area of his lower torso (sorry it doesn't show up better in the photo but it dries fairly clear). Here's another hint, don't throw away that paint brush with the latex hardened in the bristles. I use Methylene Chloride to clean it out. Yeah, I hear ya. Can't just pick this stuff at the supermarket. But if you live in an area that has a chemical distributor, even cleaning products, they're bound to carry this. It is also THE best solvent I've found for assembling plastic model kits. But it is also WAY nasty so use lots of ventilation. It is also great for cleaning dried paint from your airbrush and color cups if you get yourself into that position. I let the latex dry for about an hour depending on weather conditions. Once the latex has set up, I put a goodly amount of Bondo on his upper torso and squeeze the two together. After sanding away the excess Bondo you can see (photo 3) that this results in a line-to-line fit. This makes it easier to paint subassemblies and have them come together later with virtually no seam line showing. Please note that the fit is so tight (how tight is it?) that you'll probably have to remove any primer or paint from the locators in order for the pieces to fit. Yeah, it's that tight. This is also great for when you want legs to fit into boots or arms into gloves or the like. I use this system a lot. You might be interested to know that I first used this on a Harley Sportster to mold the tank to the frame and yet have the tank removable. Ok, maybe you won't. Where was I? The left arm must be glued with 5-minute Epoxy and pinned just by it's nature, but the right hand and axe can be left separate till last, which I did. This makes painting easier. Well, it did for me.

Photo 4 shows the primed canvas awaiting the artist's touch. For primer, I use the most economical lacquer primer I can find and that I get from my local Western Auto. Might also want to pick up some Spot Filler spray which helps if you have a lot of little pinholes to contend with. Fills 'em up fast. It will soften details so use a light hand. I primed everything, checked for any imperfections, puttied, sanded and primed again. The final coat of primer I let sit and cure overnight. This way when you wake up in the morning (well, you should) with a cup of coffee and a full head of steam, your canvas is ready for you.

All right, now let's do the fun stuff. I decided at the beginning of this project to give this guy kind of a Conan the Barbarian meets Prince Valiant look. We'll see how it goes. First I gave all the flesh a few coats of my dark fleshtone (photo 5). I found some great paint at my local craft store. It's called Delta Ceramcoat by Delta Technical Coatings, Inc., comes in 2 fl. oz. bottles and is

a great value for the money. It is very creamy and requires thinning about 50/50 for airbrushing. The base coat I used is called Caucasian Flesh (duh) 02029. This is a very nice Terra Cotta that works just right under the Fleshtone (double duh) 02019 that I'll be using next. As a tip, I just finished a She Panther and gave her a "skin the color Mocha" look by adding a touch of Burnt Umber to the 02019 Fleshtone.

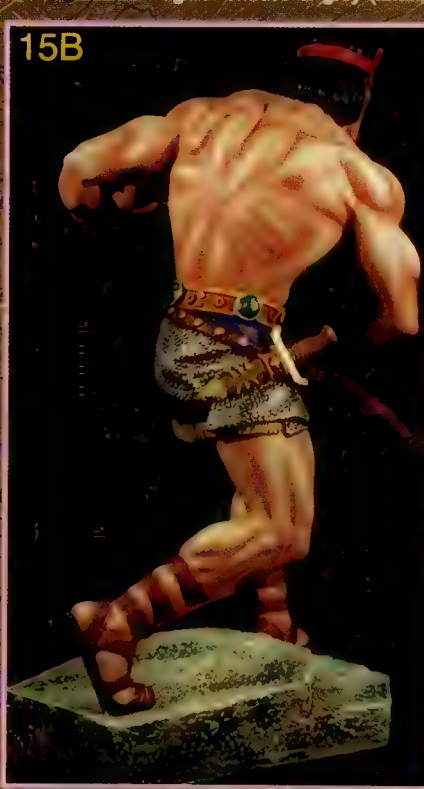
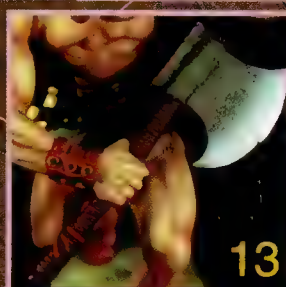
I'll concentrate on the upper torso for the next few steps, which is part of the reason I left it separate. Here's the base coat (photo 6). Next I mixed a medium Fleshtone by combining the 02029 and 02019 about 50/50 and hit the raised details (photo 7). Don't forget painting his right hand while you're doing this (I did). When I was satisfied with the look, I came back with straight Fleshtone 02019 and highlighted the tops of the details (photo 8). I increased the shadows on his abs, under his arms and just here and there by airbrushing some Burnt Umber (photo 9). Here I've also cut in the neck chain and wrist-band with Burnt Umber and painted his hair black. By "cutting in", I mean painting around all the objects, basically painting the shadows, and requires about a 50% thinned paint. I use a Burnt Umber base whenever I'm going to be painting gold or brass because it makes the shadowing look better. Well, I think so, anyway. By the way, the metallics will be painted last because hitting them with Dulcote will look like sh.... well, it doesn't look good. His nipples were painted with the medium fleshtone by hand and the edges were softened just a touch by using a fine paintbrush and airbrush thinner.

I'm ready for my closeup (photo 10). I just love doing faces. First the eyes, the windows to the soul (sorry) were painted an oyster grey, white with a touch of black and Burnt Umber added. The iris of the eyes is indented, which I personally don't go for, and was painted a medium blue. Normally I would paint this iris getting lighter towards the center but the effect is lost with the iris being indented. The pupil is black. I used a dot of Red Oxide in the inside corners of each eye and a very thin wash of the same along the lower lid. Not too much or he'll look bloodshot. A little dot of white on both sides of the eyeball finishes this off. Back to black and a 2000 O brush to get the upper eye lashes and a few dots to hint at the lowers. The eyebrows were painted black then carefully dry-brushed with Burnt Umber and Burnt Sienna. The scar on his right eye was painted the 02019 flesh with just a touch of Red Oxide added for pinkness and given a very thin wash of Burnt Umber. The mouth was painted with Red Oxide darkened with Burnt Umber. The teeth were painted a medium grey then the teeth themselves were painted a lighter shade of grey. They didn't have Tartar Control Crest yet. The lips are the medium fleshtone mix and highlighted with the 02019 Fleshtone. His black hair was dry-brushed with a dark grey then I used a medium blue for highlights here and there around the sides but especially along either side of the part on top of his head. Hey, it worked fine.

Thought I'd forgotten about the lower torso didn't ya (photo 11)? While I was painting the fleshtones I ran the upper areas of the thighs into his, uh, skirt so you can see legs through the fringe. I cut in the edges of the sandals with Burnt Umber. The fringe was given a wash of Burnt Umber with the wash being lighter along the bottom edge and over the legs. The fringe was then painted a golden yellow by toning down Cadmium Yellow with Red Oxide then dry-brushed with lighter and lighter shades by adding white. The skirt was base-coated with Dioxazine Purple darkened by adding some Phthalocyanine Blue (wheew). It was then dry-brushed with purple and followed by a lighter purple by adding a bit of white. A word to the wise here, unless you're very steady-handed or have stayed away from coffee, I would suggest doing as I did and protecting your completed fringe with a coat of latex. Once dry you can dry-brush yourself silly without fear of botching anything up and peel off the latex later leaving a very nice, fellow modeler-inspiring line. The sandals were painted Burnt Sienna after I snapped this shot.

Things are gonna speed up a bit so hang in there. Here you can see the





finished skirt (photo 12). The waist belt was painted Red Oxide, washed with Burnt Umber and lined with the golden yellow. This theme was carried onto the dagger scabbard as well and his wristbands and headband but without the yellow trim. The belt for the chainmail was painted Burnt Sienna and washed with Burnt Umber. The chainmail itself was base-coated with Burnt Umber darkened with black then dry-brushed with Testor's Aluminum and the highlights dry-brushed with Testor's Chrome Silver. On his waist belt are some jewels and I decided to make them Turquoise since they are very rare in his neck of the woods (wherever that is) and denotes his royal station in life but mostly just for me - to show off. They were painted a dark blueish-green (uh, turquoise) then stippled with a lighter shade by adding white, then stippled with black and finally stippled with gold. It's OK to paint the gold now because it will be given a coat of clear gloss later. The dagger scabbard (also photo 12) was painted Burnt Sienna, then stippled with Burnt Umber and given a wash of the same. The handle was Burnt Umber dry-brushed with Burnt Sienna. All the gold trim you see was painted in the last step with Testor's Bright Brass.

Give 'em the axe (photo 13). The axe handle was base-coated with Burnt Umber then dry-brushed with Burnt Sienna and finally highlighted with Raw Sienna. The tie is Red Oxide. The axe's cutting edge as supplied in the kit is rather thick so I thinned it down with some 80 grit sandpaper having the resulting sanding grooves coming in from the edge to look like the axe blade had come in contact with a grinding wheel more than once. The axe was base-coated with a dark grey, stippled with some Red Oxide, and dry-brushed with lighter and lighter shades of grey (hmm, why does that sound familiar). The business edge was dry-brushed with Aluminum following the direction of the grinding grooves and finished with Chrome Silver. This was fun! The base is fairly plain and you might want to add some detail by cutting grooves or something (photo 14). I came upon some very interesting stonework while at our Workforce Development Center (don't ask) which was basically sandstone with these black colorations in it. Very pretty. I base-coated the base with a mix of white, Raw Sienna and yellow, then used a big 'ol bristle brush and blotched on some black here and there, gave it a wash of Burnt Umber and dry-brushed it with the basecoat mix followed by a very light dry-brushing with straight white. Here you can also see the finished sandals, the soles of which were painted Burnt Umber darkened with a touch of black. Bout all there was left to do was to paint all the buttons, the neck chain, the hill and details on the dagger and the gemstone mountings Bright Brass. Oh yeah, the ruby-like jewel around his neck was painted Chrome Silver and then over-coated with Tamiya's Transparent Red. Last but not least was to apply a gloss coat to his eyes and Turquoise. On male figures I don't glosscoat the lips.

Here's some shots of the finished piece (photos 15). Makes quite a nice display and, as I said before, is very easy to build up. I would recommend this kit even to novices who with basic abilities can have a very impressive end product. And for an MSRP of \$100 won't break the piggy bank (TN Res add 8.25% tax) plus \$6.50 s/h. Contact these guys at: Hard Hero Enterprises, P.O. Box 2541, Murfreesboro, TN, 37133. All major credit cards are accepted. Tel: 615.867.3700. Tell them Bruce the Brush sent you, not that it will get you anywhere. Well, I just heard the UPS truck pull up. Wonder what I'll be doing next. Till next time, model on, dudes and dudessie - Bruce the Brush



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# SCULPTING TWILIGHT ZONE DINOSAURS

by Allen A. Debus

Photos (except where noted) by  
the author, © 1999



The earliest dinosaur sculptures at Sydenham's Crystal Palace were definitely 'fringe' because they were so poorly understood. That didn't stop Hawkins and Owen from dazzling Victorian spectators, however with this rendition of the European genus, *Iguanodon*.



The original Spinosaurus' "Big Fish" sculpture still in the mold. Also see the *Prehistoric Times* #25, pg 44.



A 36 foot long *Suchomimus* skeleton cast exhibited at the Chicago Children's Museum. *Suchomimus* lived at a considerably earlier geological age than did *Spinosaurus* and had a much longer series of dorsal spines compared to this *Suchomimus*.

Sometimes the urge to merge scientific respectability and outright speculation in my dinosaur dioramas proves irresistible. Perhaps many of you are also drawn to the "Zone", that invisible boundary between scientific sensibility and the irrational.

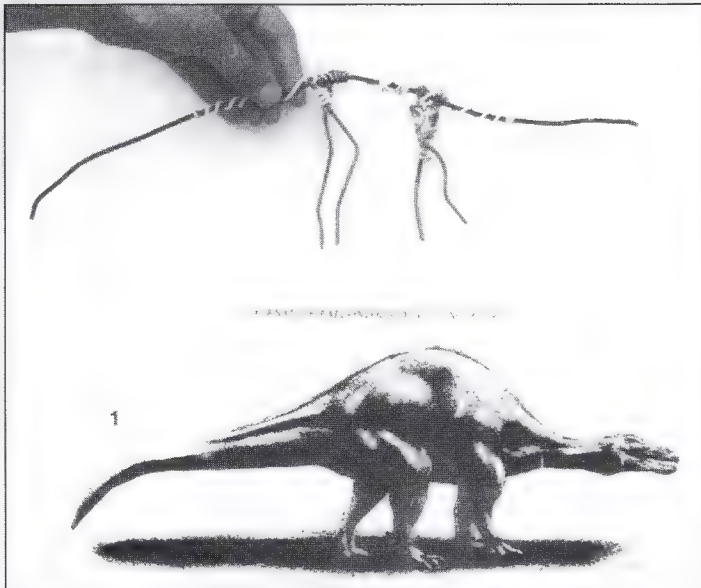
Submitted for your approval, in this article I shall confess the guilty pleasures of sculpting "fringe" dinosaurs, those dinosaurs which are known only from scanty remains. Although often dismissed by conservatively minded paleontologists, we all seem to have an uncanny devotion for that "virtual reality" of fringe dinosaurs. Fittingly, the first life-sized dinosaurs rendered by Man, (restored by Sir Richard Owen and Benjamin Waterhouse Hawkins), were in the flesh, three dimensional figures. Had the fossil specimens been of sufficient quality, reconstructed skeletons would have been a logical preliminary step. However, skeletons would have seemed far less dramatic. Victorian admirers didn't judge the Crystal Palace dinosaurs' accuracy. It only mattered that the dinosaurs of Hawkins & Owen fame seemed "alive", and totally breathtaking. One of the joys of creating a miniature dinosaur "from scratch" is that you can introduce elements of speculation into your design, as did the original "Zone" masters, Hawkins & Owen! If you're going to invest precious time creating an original dino sculpture, choose a subject or theme that is meaningful to you. But first define your limits. While I enjoy most prehistoric animals, when it comes to sculpting, the poorly known genus, *Spinosaurus*, and all the known genera of stegosaurs are like #e "strange attractors". For me, fashioning those plates, spines and sails from cold slabs of Super Sculpey is a dinosaurian delight. So, in this article we'll first tackle a relatively simple project, exemplifying basic sculpting techniques, (a *Spinosaurus* in which its distinctive sail has been transformed into a magnificent hump), before moving on to more complicated design work. Oh yes, the "plug"! All of the techniques described here and many others, are covered in a handy reference book, *Dinosaur Sculpting: A Complete (Beginners' Guide)*, - ISBN 0965146308, written by myself, Bob Morales of *Dragon Attack!*, an outstanding sculptor, and the President of Hell Creek Creations, Diane Debus. Order it at your local bookstore or directly from us. (See our ad in this issue.)

"Spine tingling" Experiences! How utterly frustrating it can be attempting to restore the likeness of creatures so fascinating, yet so mysterious! *Spinosaurus* had been described from incomplete remains, including several dorsal vertebral spines ranging up to 5 feet in length. Unfortunately, these few fossils were destroyed during World War II. My earliest *Spinosaurus* attempt was based on William Stout's classic restoration, the T. rex headed brute appearing in his magnificent book, *The Dinosaurs: A Fantastic View of a Lost Era* (1981). (For you trivia buffs, Stout wasn't the first to illustrate a finback spinosaur. See Boris Vallejo's representation of an amphibious, radioactive "pseudo spinosaur" on the cover of a comic book, "Creature of the Deep", *Nightmare* #5, 1971.)

A few years later, I sculpted another spinosaur, this time intended for distribution as a model kit. A welcome surprise was that it tied for first place in a "best new model of 1997" contest sponsored by Mike Fredericks of *The Prehistoric Times*. (Gee, thanks folks, really!) It tied with one of Tony McVey's masterful creations. By 1996, *Spinosaurus* was regarded as a fish eater because its close evolutionary cousin, *Baryonyx* (dubbed "Big Claw" for its long thumb claw), was thought to have been piscivorous (i.e. "fish eating"), based on the appearance of the relatively complete skull and teeth. So, applying the latest wisdom, I crowned this spinosaur with a *Baryonyx* like head. But in this case, disbelieving that a 50 foot long theropod could only eat fish, my sculpture was facetiously entitled, "Spinosaurus' 'Big Fish'". For, I posed him battling a truly immense, "chicken of the sea", a 40 foot, long necked plesiosaur! The "fast food" reference was intentional too. Just how fast could spinosaur wolf down a "Big Fish"? Pretty fast, I thought. With discovery of *Suchomimus*, understood to be more closely related to *Baryonyx* than *Spinosaurus*, the fish diet appears substantiated after all.

Until late 1997, most dinophiles fully accepted the image of finback spinosaurs. Dinosaur expert, Don Glut, explained the cultural reasons for why this is the case in a *Dinosaur World* article, (issue no. 5, Summer/Fall (1998, pp. 60 64). Don had even astutely wondered whether fossils attributed to *Spinosaurus* instead belonged





*Armature for the humped Spinosaurus sculpture, scaled next to Bob Johnson's scientific restoration for Jack Bowman Bailey's Journal of Paleontology article.*

to an as yet, undescribed long spined crocodylian. (And now most prophetically, we have Niger's "crocodylic mimic", *Suchomimus*, dubbed "Big Nose" for its hook shaped gavial snout.)

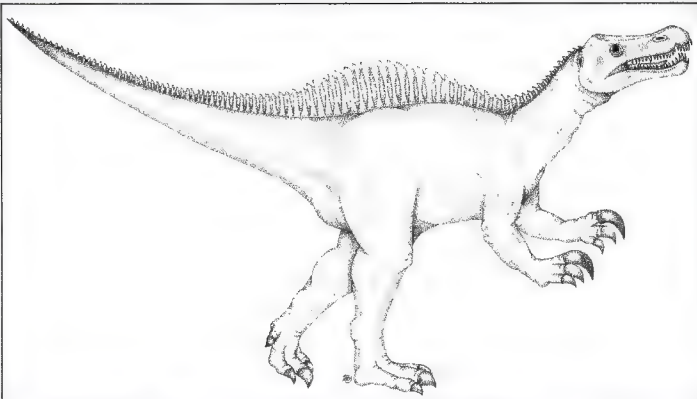
When paleontologist, Jack Bowman Bailey, published the first formal interpretation of *Spinosaurus* as a humpbacked reptile, I seized this rare opportunity to create a daring, "new wave" restoration! Bowman's compelling arguments were published in the *Journal of Paleontology* (vol. 71, no.6, 1998).

A photograph of my 14 inch long, 1/35 scale humped *Spinosaurus* sculpture was printed in the fifth issue of *Dinosaur World*, illustrating an interview I conducted with Dr. Bailey.

In late June, 1998, nearly done with my humped restoration, I met the magnificently talented dinosaur illustrator and painter, Michael Skrepnick. Michael was collaborating with Paul Sereno on a restoration of the dinosaur later named *Suchomimus*. Apparently the Sereno team questioned how a spinosaur could have survived without a heat-dissipating sail in that hot paleoenvironment. Predictably, Sereno restored *Suchomimus* as a lively, finbacked biped, (*Science*, vol. 282, 11/13/98, p. 1276).

One wonders, are "fleshy crests" or "muscle backs" functionally distinct from humps? Might it be the case that without sufficient muscle mass strengthening the dorsal backbone region, *Spinosaurus* and the geologically older, more slender-looking *Suchomimus* could have only moved on all fours, not as bounding bipeds? (Hmmmmm, sounds paradoxical.) Is it too soon to begin second-guessing the recent interpretations? With all due respect, maybe not. After all, Man, remember, we're in the "Zone", where twilight frames a distortion of reality!

Dr. Bailey placed both my crested and humped spinosaur sculptures on display at Western Illinois University's

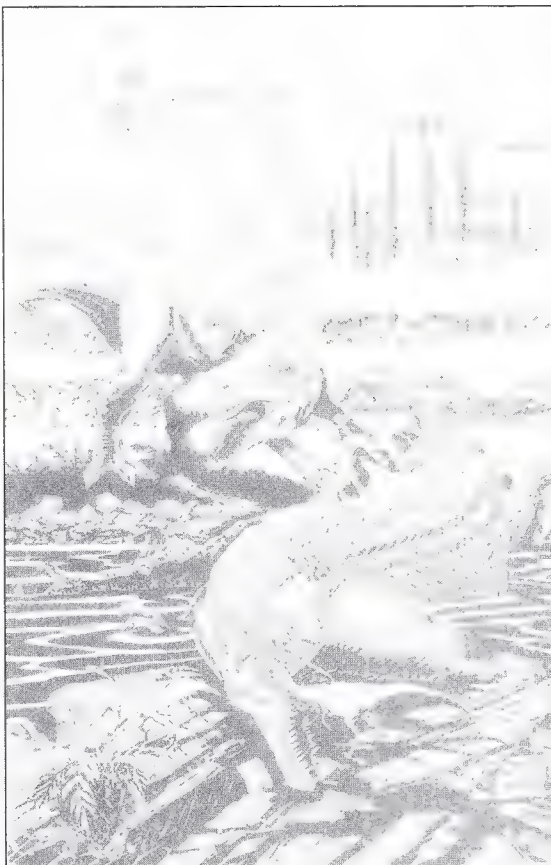


*Life restoration of the Suchomimus by professional paleoartist, Shannon Yeager, © 1999, Shannon Yeager.*

Geology Museum in Macomb, a real thrill for me. Meanwhile, I was delighted to learn that a photograph of my humped *Spinosaurus* will appear in Don Glut's massive compilation, *Dinosaurs: The Encyclopedia Supplement One* (In the accompanying sequence of photographs you can see how "Humpy" was sculpted from scratch last Spring.) Given the scarcity of *Spinosaurus* remains, it can't be determined whether sails served a sexual display function, being larger in males, as paleoartist, Cliff Green has suggested. Perhaps among long spined dinosaurs, crests were simply favored in lush, tropical environments, while humps evolved under more arid conditions. Rest assured, however, dinophiles will continually favor finbacked restorations as they are "sexier" to humans, even though the humped interpretation is probably correct for *Spinosaurus*.

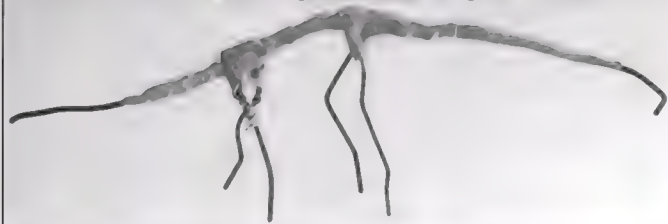
Right Over the Plate Stegosaurus! Ah, how I love those stegosaurus! My fascination stems from early 1960s reminiscences staged in Northbrook, Illinois, when my grandfather helped me assemble that wonderful Ideal Toy Company 12 inch long *Stegosaurus* skeleton model (since reissued by Glencoe).

What fond memories from a former world.....and what a great model kit, even though it was covered with glue drippings from my then unsteady hands! In my adult years, I couldn't stop dreaming of stegosaurus. I sculpted over a dozen before moving first into the theoretical realm, and then boldly into the "Zone". Doo doo doo doo, Doo doo doo doo (.....piercing Fife notes, followed by weird Bongo drum beat)!!!!!! By the summer of 1997 I had selected poses for a plated dinosaur scene illustrating my pet theory (perhaps merely a "Just So" story) for what caused extinction of the plated dinosaurs. I predicted that the evolutionary ancestors of raptor like dinosaurs would be discovered in Europe (England especially). This is because the earliest armored dinosaurs, thought to have evolved from plated dinosaurs, are known from England. I envisioned selection pressures favoring body armor over plates, driven by evolution of bloodthirsty raptors. Plates offered less protection from the downward slashing claw than did armored hide. These ideas were printed in the *Archosaurian Archive*, (no.4, Dec./Jan. 1996, pp. 536).





Strengthening the wire connections with a thin layer "backbone" of Super Sculpey. Bake at 250 degrees F for 20 minutes using techniques described in *Dinosaur Sculpting: A Complete Beginner's Guide*.



Applying a jacket of aluminum foil prior to fleshing out the wire skeleton.



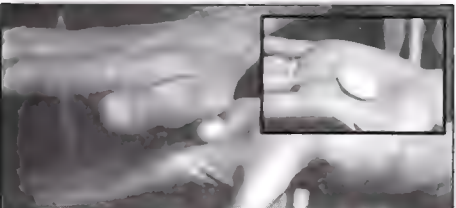
After the first "scratch coat" is applied and baked properly, you are ready for the outer layer of Super Sculpey "Flesh."



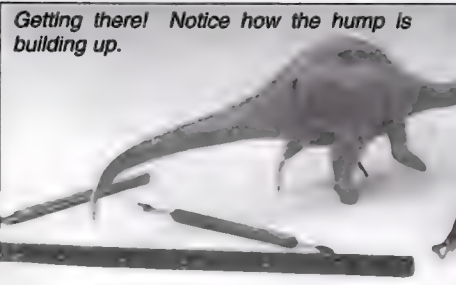
Building up the belly of Spinosaurus.



Left Photo: Fine details of the head and hands are typically last to be sculpted.



Above Photo & Inset: Your hands are the most important sculpting "tool." Squashed balls of Super Sculpey will be applied to the sides of the abdomen so the animal won't appear emaciated.



Getting there! Notice how the hump is building up.

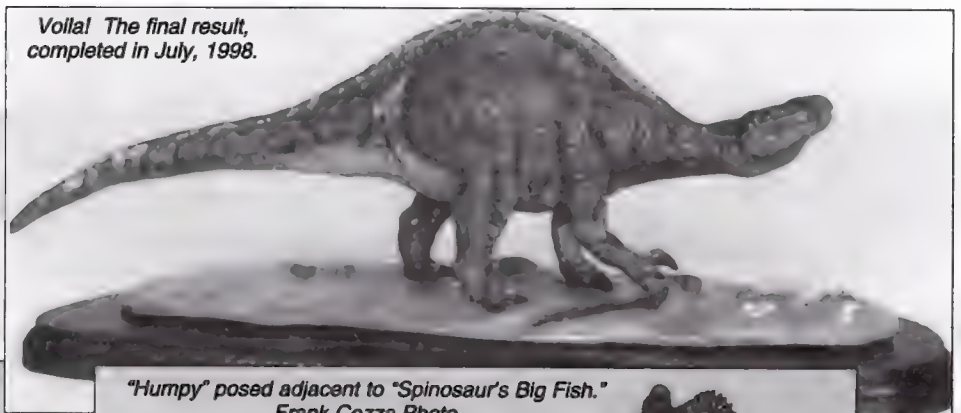
Imagine my elation when over two years later, Steve Hutt, reported that an as yet undescribed 120 million year old, 12 foot long "creature, equipped with murderous claws, razor sharp teeth and unusually long hind legs on which it ran at high speed" had been discovered on the Isle of Wight! The Isle of Wight "velociraptor" hasn't been formally described. The resulting sculpture, entitled, "Tails You Lose! (1998)" symbolizes the plight of stegosaurus in the Middle Jurassic of Europe, with nasty raptors driving them toward the brink of extinction. Although in this scene, I decided to portray Lexovisaurus in winning form.

In sculpting the plates and spines of Lexovisaurus, admittedly a fanciful arrangement, I relied principally on two (contrasting) skeletal reconstructions by paleoartist, Mr. Tracy Ford. Tracy kindly offered additional insights via e mail correspondence. I also referred to Peter Galton's definitive article, titled, "British Plated Dinosaurs", Journal of Vertebrate Paleontology, September, 1985, Vol. 5, no. 3, pp. 211 - 254. My "raptor" restoration is of an entirely hypothetical, feathered evolutionary ancestor of the Isle of Wight species. Nevertheless, insulating feathers are far less conjectural with recent description of Chinese feathered dinosaurs, Caudipteryx, Protarchaeopteryx, and Sinosauropteryx. Intriguingly, evidence for feathered dinosaurs extends back to the Upper Triassic, 220 million years ago! (See Dr. Gerald Gierlinski's article, "The Furry Dinosaur" in Dinosaur World, no. 4, Spring, 1998, pp. 35).

Guilty as Charged! Distortion, mere poppycock, or is there a figment of reality to my restorations? Don't judge too quickly! The "Zone" works in mysterious ways! So far I haven't confessed to the "guilty pleasures" of sculpting "fringe dinosaurs." Mainly it's just that when working in the "Zone", we can be as loose and free as we wannabe (with the science, that is). Most often your work will only self satisfy, but every so often your wacky ideas will be exhibited or even published! (Allen is a founding editor of Dinosaur World, and a contributing editor for Fossil News. He has written numerous paleontology articles for various publications. With great thanks to Tracy Ford, Shannon Yeager, and Jack Arata for granting permission to reproduce their illustrations.)



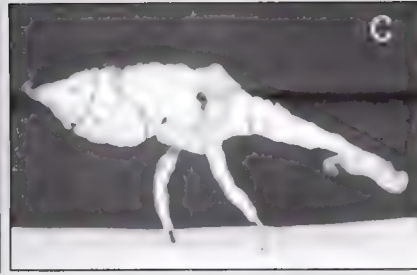
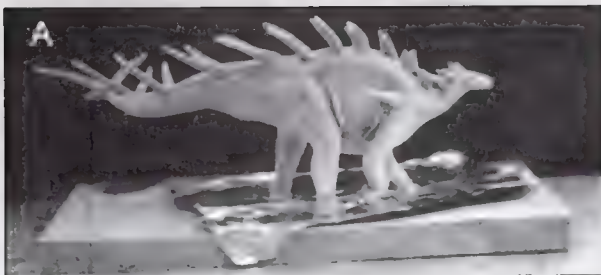
Voila! The final result, completed in July, 1998.



"Humpy" posed adjacent to "Spinosaur's Big Fish." Frank Cozza Photo



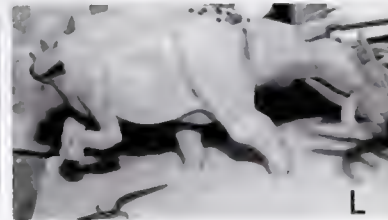




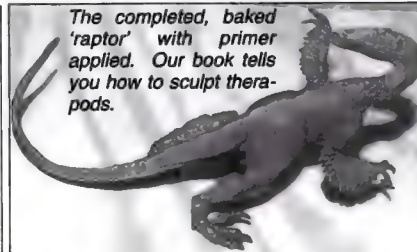
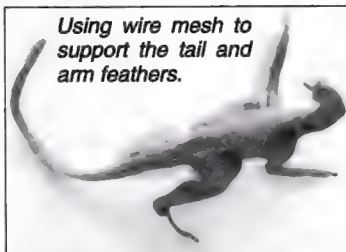
In a preliminary "test," I sculpted a less dramatically posed spiky-looking stegosaur (Photo A). This was a 1/17 scale Kentrosaurus, a fairly well known Upper Jurassic, African genus, based on Brian Franczak's painting, appearing in Don Glut's *Dinosaurs: The Encyclopedia*, pg 518. Next, I made armatures for the stegosaur diorama involving Lexovisaurus, a poorly known European genus and a hypothetical 'raptor' (Photo B). The aluminum foil 'innards.' Notice that it isn't necessary to add 'arms' yet, because they are non-structural (Photo C).



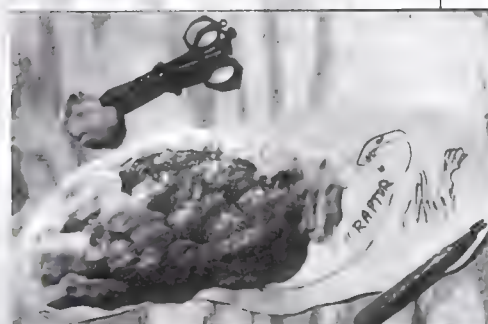
Photo D, smoothing out the outer layer of 'skin.' Wire arms must be bent correctly before sticking them into the body (Photo E). The right arm is done (Photo F). I've deliberately made the tail about an inch too long for dramatic effect although in reality a stegosaur would have impaled itself! Using the best scientific information available shape the plates and tail spines separately (Photo G). Photo H shows the entire array of baked and sanded plates and spines. Keep them labeled or otherwise organized until final placement in your dinosaur's hide.



Tentatively place the baked plates and spines into the (unbaked) stegosaurus backbone area (Photo I). The impressions will mark where to position the plates after baking the Lexovisaurus body. Here I'm using a method invented by Bob Morales. A dorsal view showing the impressions for plates (Photo J). Paleontologists think the plates in Lexovisaurus were arranged in a paired, parallel orientation. For the shoulder, I relied on Tracy Ford's skeletal illustrations of this dinosaur, Photo K. Deftly handling one just sculpted parascapular spine, perhaps the most accurate 3-D restoration to date! (Photo L)



stegosaur reconstructions and in this one (1999), he has reduced the number of tail spikes to two instead of four.



Showing how to build a two-level base out of Super Sculpey. Use aluminum foil to build thickness and wire mesh in between top and bottom layers to prevent cracking. The unlayered cardboard area will be covered with two layers of Super Sculpey sandwiched between a layer of wire mesh.



Model base is 18" long. Diane Debus takes pride in her woodwork.

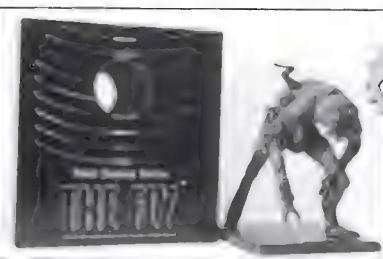


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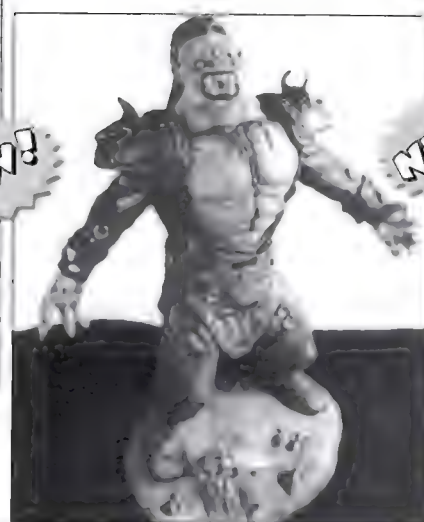
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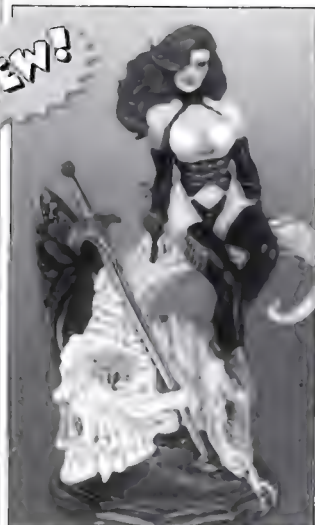
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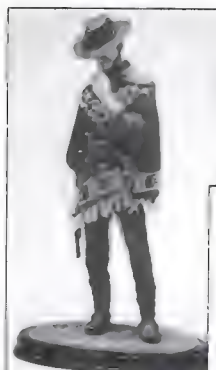
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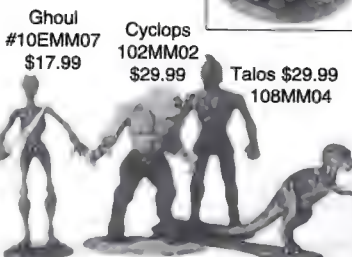
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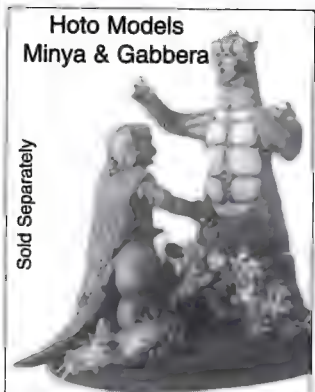


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# Bargain Hunter's Guide to THE GALAXY



with Joe Graziano

Well kiddies it's time once again for another trip through "The Bargain Hunter's Guide to the Galaxy"...only this trip ain't gonna be cheap and I ain't yer regular host! Ya see, little Joey G here has been buggin' the snot outta me to give him a kit to use in a article for quite some time. Now me being the Diceman and also pretty damn cheap, I says to myself..."Self! He just wants a kit to write up a review and then sell it at the shows like I see the other guys do!" So in typical Diceman style I smack him in the head and send him packin', but Joe's a persistent little guy and comes up with an offer even Don Corleone couldn't refuse! He says he'll build and paint whatever kit I decide on and we'll auction it off when it's done and give the money to my favorite charity! How could I refuse?!!

So, what we got for ya's here is a great article on how Joe did my Licensed House of Frankenstein kit, which will come with a one of a kind cert signed by sculptor Ed White, Sara Karloff (Boris' daughter), yours truly and little Joey G, PLUS all the proceeds will be going to Spectrum for Living, an organization that does all kinds of great work with Handicapped kids. A VERY worthy cause!

I wanna thank Joe for coming up with the idea and Fred for letting us make it happen. So enjoy the article and bid HEAVY when it goes up for auction! Joe will give you the rest of the info later on in this article.

— Ed "The Diceman" Bowkley

Who's he calling little?! I'm 6' 3"!! Anyway, three broken hacksaws, and a pry-bar later, I finally managed to get Ed's fingers off the kit and started working on it. First things first. This kit is 1/6th scale and is nicely sculpted by Ed White. Ed White (not to be confused with Ed Bowkley, the Diceman) has been steadily improving his sculpting techniques, and the House of

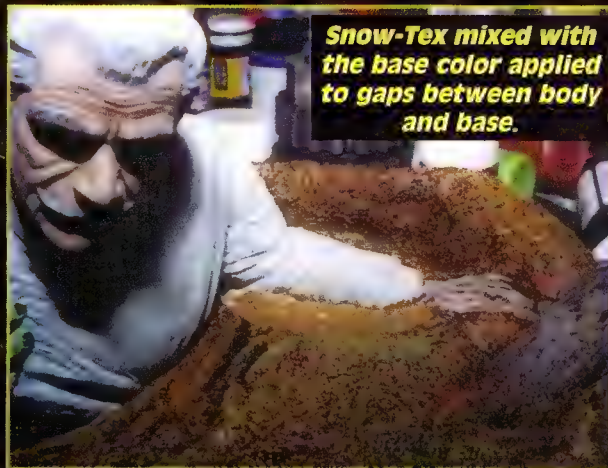


## HOUSE OF FRANKENSTEIN

**Windsor-Newton Peat Brown Ink applied to the base.**



**Snow-Tex mixed with the base color applied to gaps between body and base.**



Frankenstein is no slouch. Boris Karloff's likeness is very well executed and the attention to detail is definitely there on the Monster as well. I personally have not yet seen House of Frankenstein, but I have been informed that Karloff's lack of expression is accurate to the final scene in the movie. He appears to be resigned to his fate of dying with the creature.

The kit comes in six resin pieces and two metal neck bolts, which you will need to drill holes for. The spots are marked on the Monster's neck where they go, so this is an easy task. I saved the bolts to the side to add last, after painting. Mold lines were faint

and easily fixed. There are some large air bubbles which are puttied before shipping by the Diceman himself. These however, do NOT show up when the kit is finally assembled, since they are hidden underneath and covered by the quicksand base. The only air bubbles that need your attention are the earlobes of both figures. I filled them with white glue and let them dry over night. If you are careful, you can slightly overfill them and the glue will shrink down enough so you can skip sanding them. After the glue dried all kit parts were primed in Krylon flat white and left to dry.

I decided to start with the Monster's torso. I hand brushed Horizon flat black onto the jacket and sweater he was wearing, and it beaded up slightly in spots. At first I thought this would be a problem, but I decided to let it dry like that and then airbrush some dark brown over the spots where the black didn't cover. This turned out pretty good giving the jacket a worn and faded look. A few layers of brown and black drybrushed over this made the jacket look old and dirty. The sweater was drybrushed in pale grey and then a little grey mixed with light brown. After all this was done I sealed it with Krylon Matte sealer.

While the body was drying, I drilled holes in the bottoms of both heads, so I could mount them on sticks for easy handling. These will also serve for pinning the heads to the bodies later after they're painted. I started with Glenn Strange's head first. I mixed some light (almost fluorescent) green with Horizon Flesh #2 in equal parts for the base skin color and applied it. After this dried, I got out my dusting chalks. I've used these before, but if you weren't here for



that, they're available at most railroad shops.

They're called weathering chalks and they are softer than pastel chalk sticks and adhere better to the model. I apply them with a small disposable brush called Microbrush. These should be available at your local hobby shop. They're kind of like a mini makeup applicator. Rub the brush in the chalk and twirl it so you get chalk all around the tip and then rub the brush in the area you wish to apply the color. I used a dark forest green to shade the eyelids, ears, facial creases, the hairline, and the brow ridge. After rubbing the chalk in and blowing off the loose particles, I use a slightly stiff wide brush for blending the chalks into the rest of the skin. Normally I would seal the chalks before going any further, but the darker colors go on kind of heavy, so I waited until after I blended them in a little further with a drybrushing of the base color. Now it's safe to seal it. A thin green wash was then applied to pick out and redefine some of the smaller details. After that dries the final highlights are done with the base color plus white. I added more and more white to the base color until I was happy with the final highlights. The Monster's head was then sealed and the hair was painted in black, being careful not to paint outside the hairline around the face. A slight drybrushing of dark blue to highlight the hair and some copper for the head staples finishes this part of the kit. It was then sealed and left to dry.

Mr. Karloff's head was given a basecoat of Horizon Flesh #2 and a wash of dark brown water based wood stain. After the stain sat for a minute or two it was wiped off. A drybrushing of the base color was then applied to the head and highlights were picked out with the base color plus white. The hair, eyebrows, and mustache were painted a light grey and drybrushed white to highlight them and his eyes were painted blue. I used a black .005 tech pen to dot in the pupils and line the eye for definition. After this is all dry, a slightly darker shade of flesh was used to deepen the eye sockets, and the base color with a speck of red in it was used to give his lips some color. Be careful not to use too much red or he'll look like he's wearing lipstick! Seal it and move on.

Boris' body is wearing a lab coat which I opted to paint white. I basecoated it in white and washed it in light grey to pick out the shadows and let it dry. Then, a white drybrushing to highlight it and it's pretty much done. The Monster's right hand rests on Boris' shoulder and needs to be carefully painted to match the colors used on his face. The finger nails were picked out in black with some white streaks drybrushed into them, and the piece was sealed and set off to the side to dry.

The name plaque was simple to paint. A basecoat of Freak Flex Road Rash Brown, and a dark brown wood stain to give it some definition to start with. Then drybrush with a lighter shade of brown, and seal it. After that's all dry, pick out the letters in white for an

### **Final Skin tones blended on Frankie and washes applied to Boris.**



### **Amputee Frankie shows off his new house sign.**



### **If you paint the lab coat first, the hand is defined well enough to skip masking.**

undercoat, and let it dry. Then the lettering was painted dark green fading to light green.

All that's left is the base! This kit goes together fast and is a fun easy painting experience. The base was basecoated (basecoated! Get it?? OK, whatever) with a mix of yellow and brown. After this dried, a wash of Windsor & Newton Peat Brown ink was applied to the whole base and left to dry. Once this was dry, I dry-brushed the base with a lighter shade of the base color, mixing more yellow and white in as I went along. The log sticking out of the base was painted the same way as the wood name plaque. Karloff's hands were painted using the same colors as his face, then the whole base was sealed to protect it for the next step. OK, here comes the fun part...you will need to use something to fill the gaps between the base and the figures that matches the texture of the quicksand. I have a bottle of water based Sno-Tex. It's basically white paint with a texture mixed into it. You should be able to find it, or a similar product at any craft store. You can also find Liquitex Textured Gel Medium at any craft store which would work just as well. Mix a slightly darker shade of the base color into it to match your base color AFTER you glue the figures in place. Then use this to fill the gaps around the bodies. It has to dry overnight before you can ink wash and dry-brush the colors to match your base, but it works great. Seal it all one more time after you match the Sno-Tex to the quicksand, and it's done! Remember, a little slop over on to the figures won't look bad, it is quicksand after all and it's bound to get on their clothes.

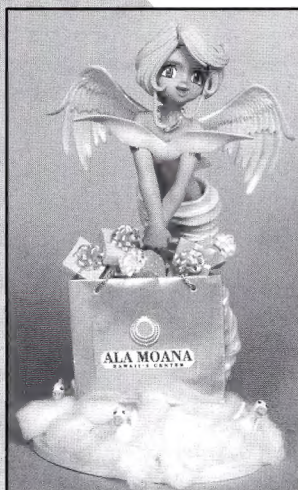
I had a blast building and painting this kit. I highly recommend it. The kit retails for \$110 and I plan on getting another one for myself. This particular kit is the ONLY House of Frankenstein kit that will come with a certificate signed by Sara Karloff, Ed White and Ed Bowkley...oh yeah and me, so if you want it and you want to help with a worthy cause, check out E-bay on line. The kit will be auctioned off to the highest bidder. The auction will start on December 1st 1999, which should give you all plenty of time to get your bids in. To find the kit on their site, search for Faust99999@aol.com as the seller or search House Of Frankenstein. Either one will bring you to the kit. The auction will run for ten days after it starts and the winner will be announced in the next issue of *Modeler's Resource*. Happy Holidays, and good luck bidding!

Any questions or comments about this or other articles can be directed to [Faust99999@aol.com](mailto:Faust99999@aol.com). Thanks a million to Ed Bowkley for supplying the kit for this review and to Fred DeRuvo of *Modeler's Resource* for helping make it happen. See ya next time! Diceman Creations can be reached at: E-mail: [dicemancreations@yahoo.com](mailto:dicemancreations@yahoo.com) Tel: 201.939.1521 EST. Their entire line of model kits can be viewed on the Internet at:

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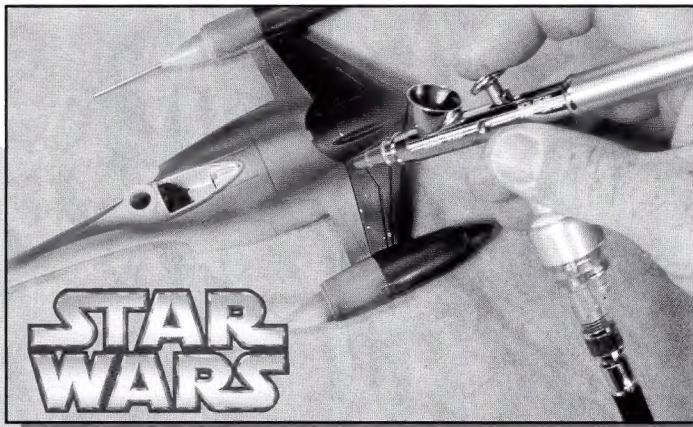
Zymosis from Wayne the Dane; rendered by our resident Glue Queen, Cindy Morgan

Steve Lawrence renders *Sabercat!*



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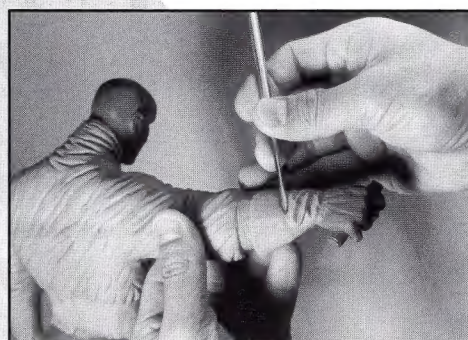
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Look for all this and lots more including The M Files (Richard got the flat fixed on the Koach!) and Andrew Hall, in the next issue of *Modeler's Resource®*

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